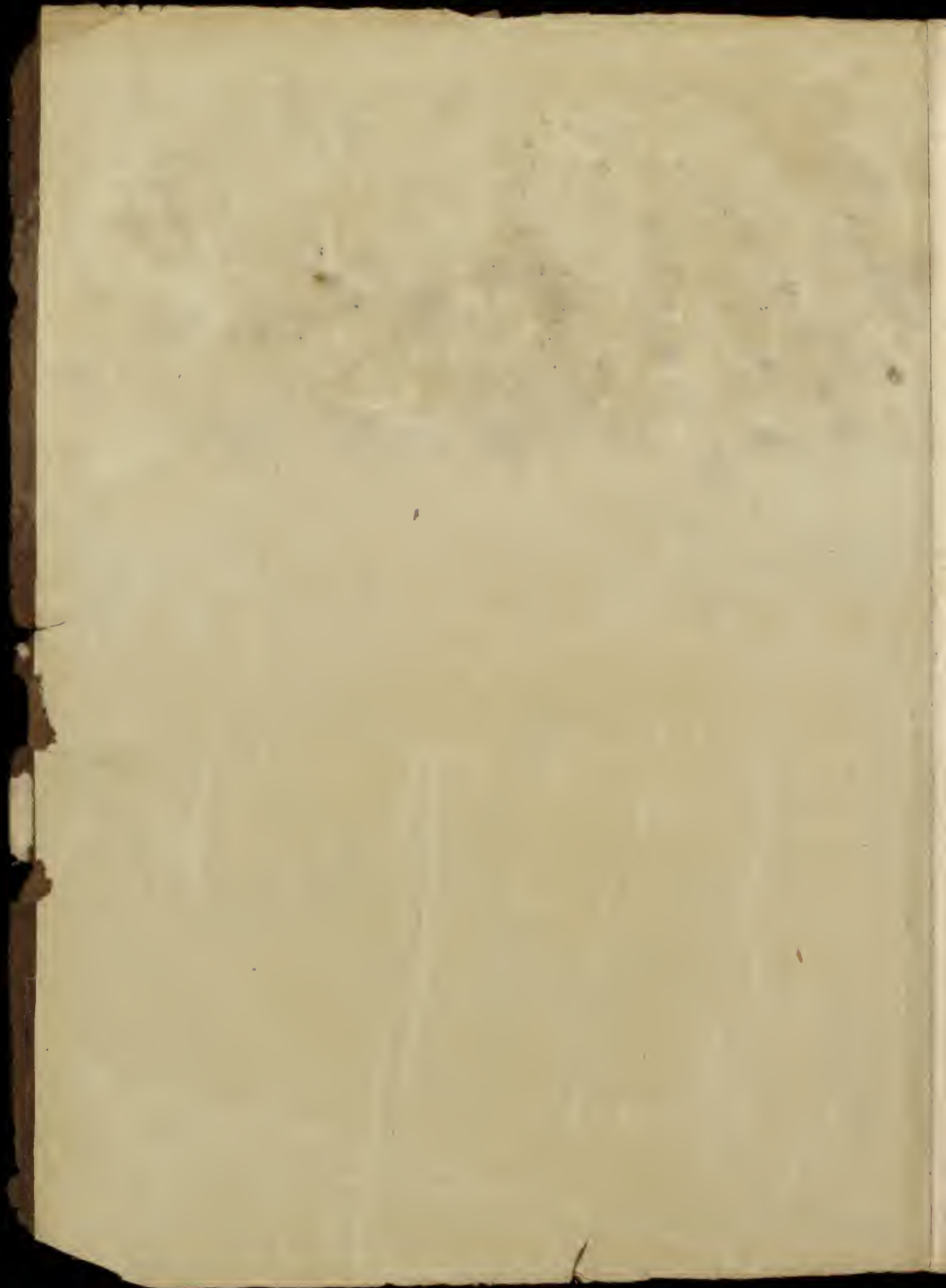


aux Clercs
1^{re} Violon.



orig 46

De Jéré aux Cleres

Opéra Comique en deux actes

Paroles de M^r H. de BERNARD

Musique de

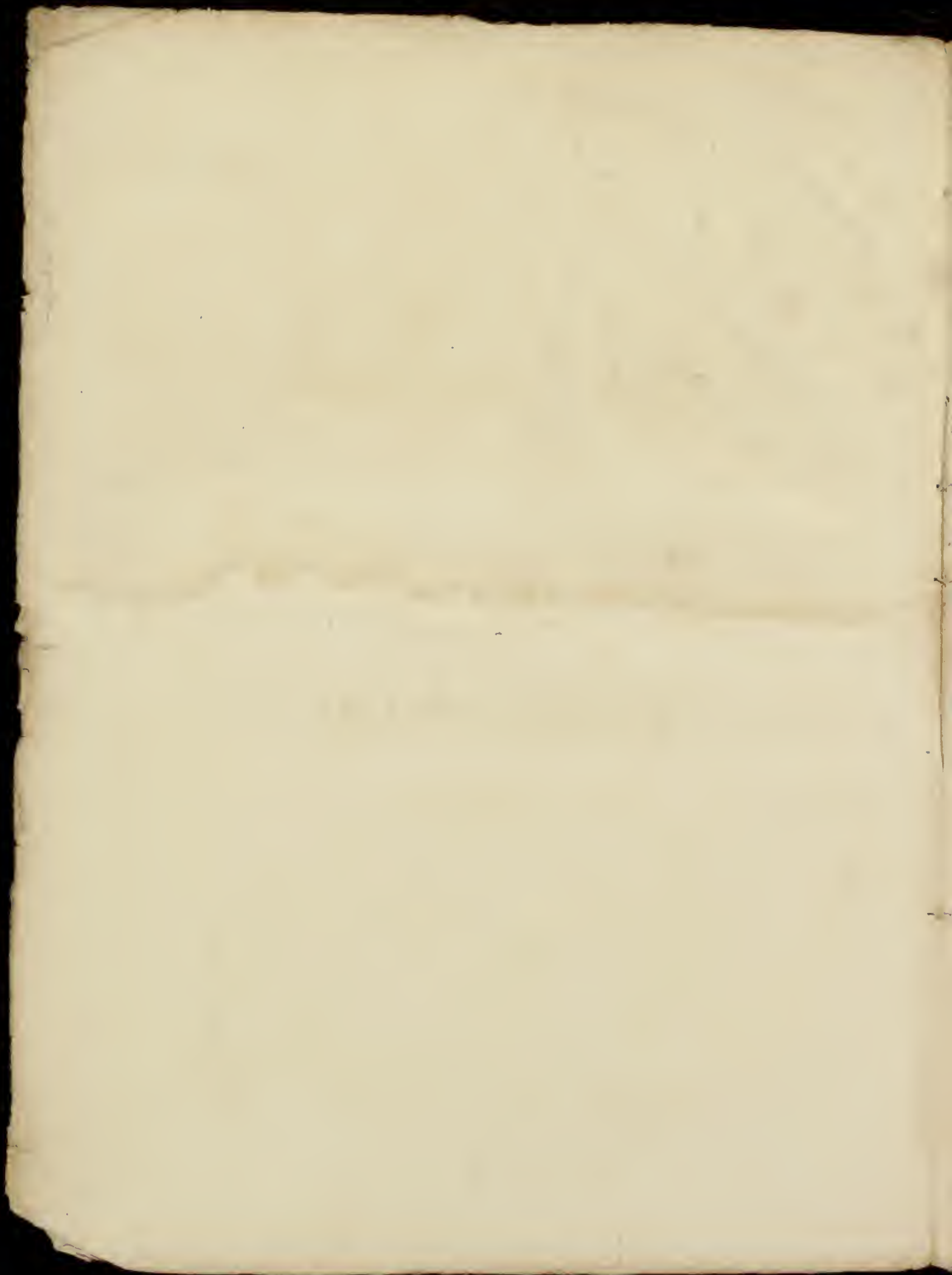
F. FÉROL

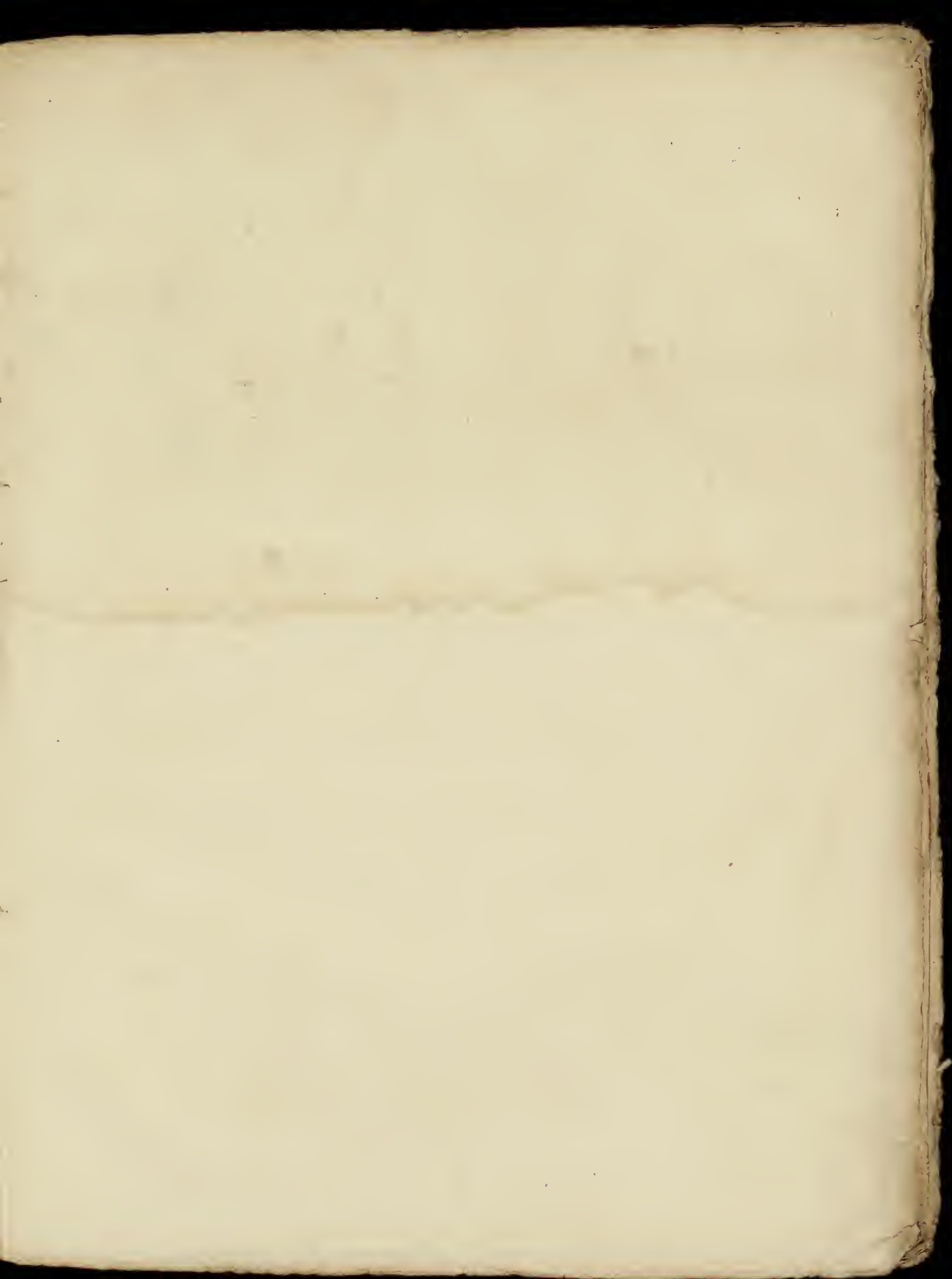
*Représenté pour la 1^{re} fois sur le Théâtre de l'Opéra Comique
le 10 Décembre 1832*

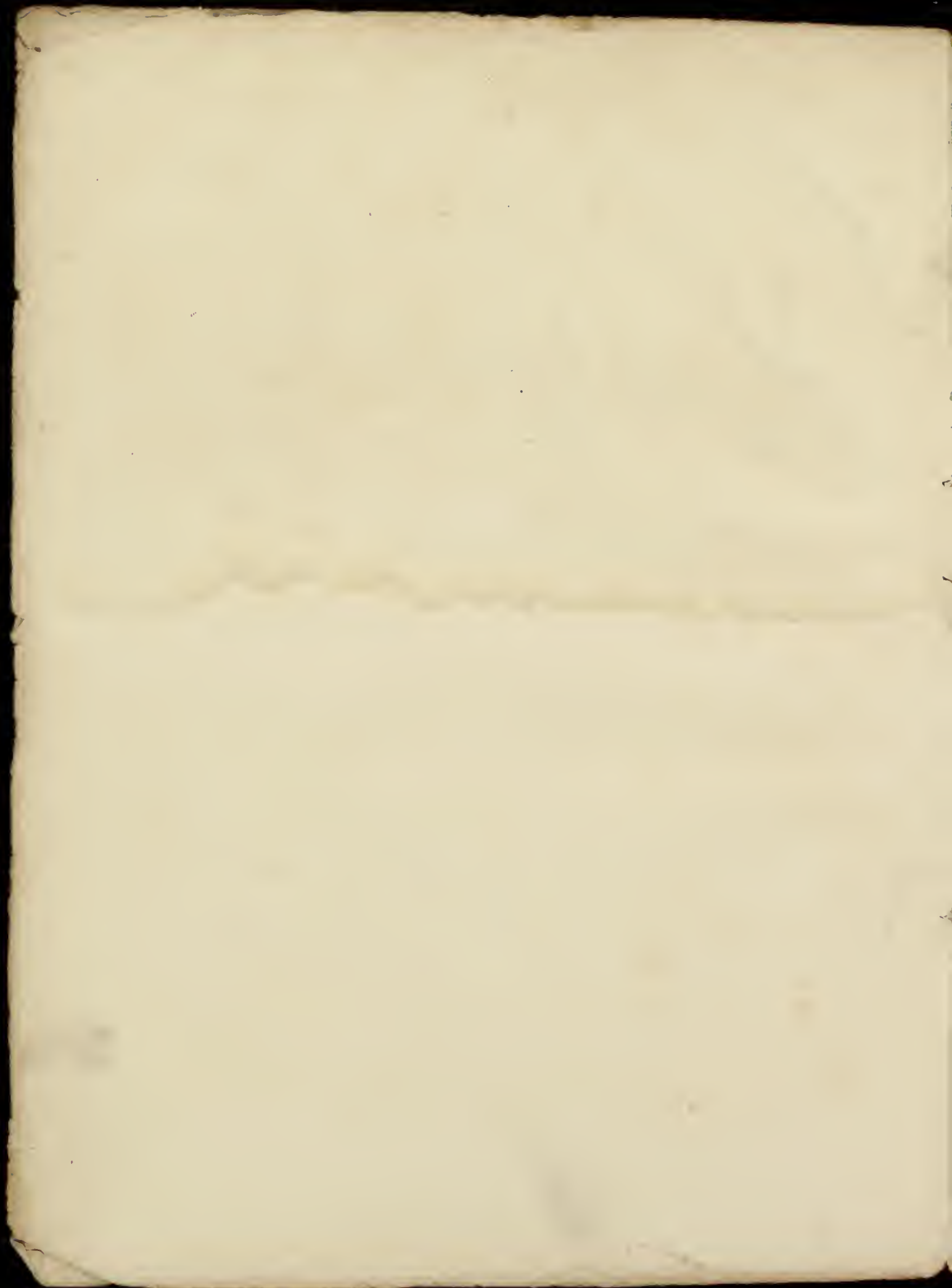
Partition 125^f

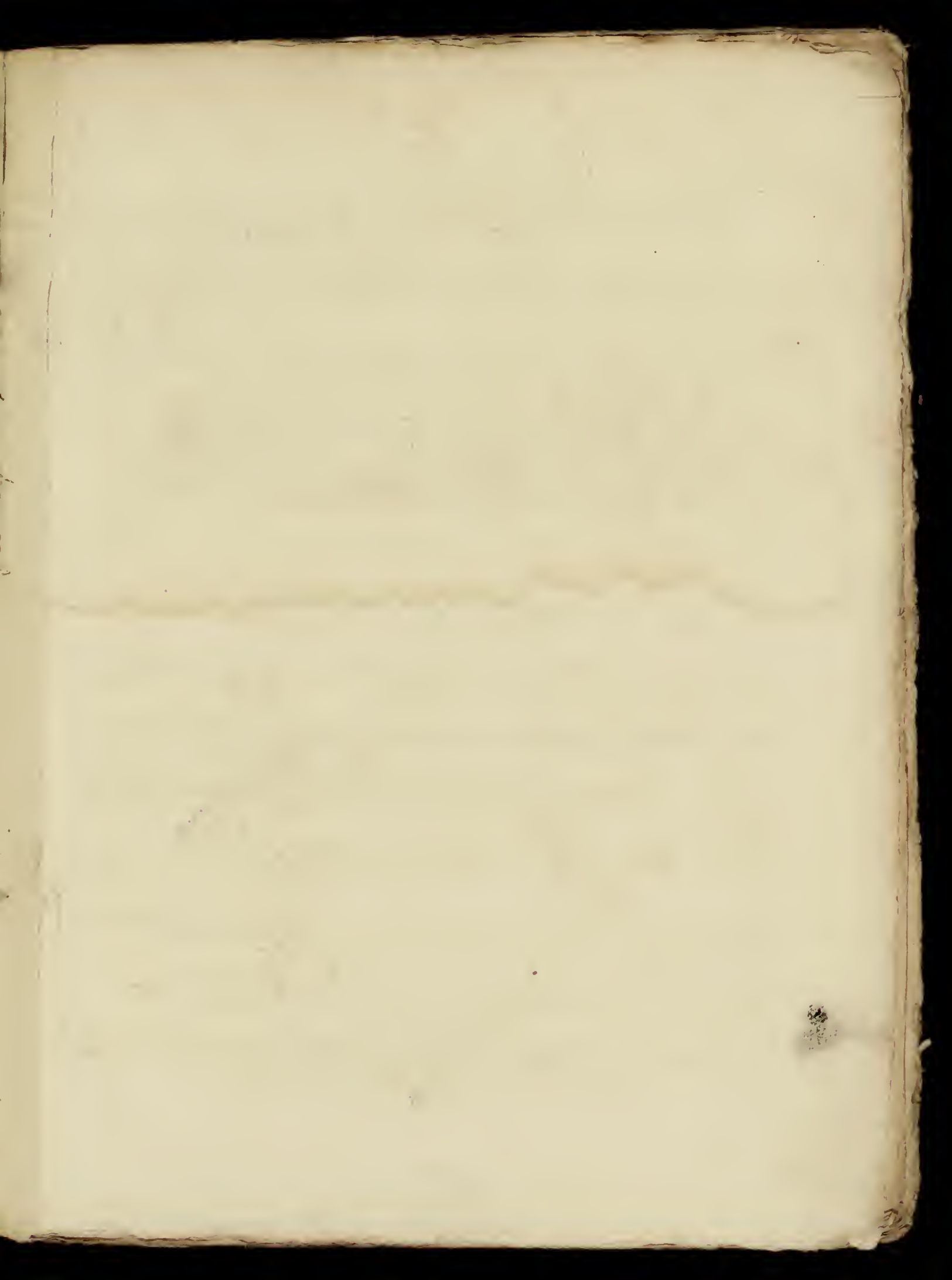
Parties d'Orchestre 125^f

PARIS, chez E. TRUPEL, Éditeur du Répertoire des Opéras Français avec Acc^{de} Piano Rue St Marc 23
Londres chez Pateman Mayence et Anvers, chez les Fils de H. Schott









OUVERTURE.

All^o moderato.

[illegible]

1^{re} VIOLON.

•

This page of musical notation is for a violin and piano piece, likely from a 19th-century manuscript. It consists of 12 staves of music. The notation is in G major (one sharp) and 3/4 time. The piece is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *ff* (fortissimo), *fp* (fortissimo piano), *f* (forte), and *p* (piano) are used throughout. Articulation instructions like *Arco.* (arco) and *Pizz.* (pizzicato) are present. The notation includes various ornaments and slurs, indicating a highly technical and expressive performance. The page number 674 is visible at the bottom.

All^o franco.

INTRODUCTION

[illegible]

1^{re} VIOLON.

5

Cresc: *f* *ff*
 Divisés.
 unis. *ff* *p*
 Divisés.
 Pizz.
 Pizzi.

All.^o maestoso.

Dining:

N° 2. Flûte *ff* *p* *f* *tr* *f* *Dimin.*
Un peu moins vite.
Les rendez-vous
Animez.
f
p
ff *All' moderato*
ff et l'amour
le soir le soir. Puis le feuilla.
Suivez a Tempo.
Cresc
un
 674 (N° 4)

1^{er} VIOLON.

7

autre ta.

ff

ff

fz

Cresc.

f

Pizz.

Cresc.

f

p Arco.

ff

jolis rendez vous d'amour aux jolis rendez vous d'a.

le soir le soir a Tempo

Rallent.

pp

Cresc.

ff

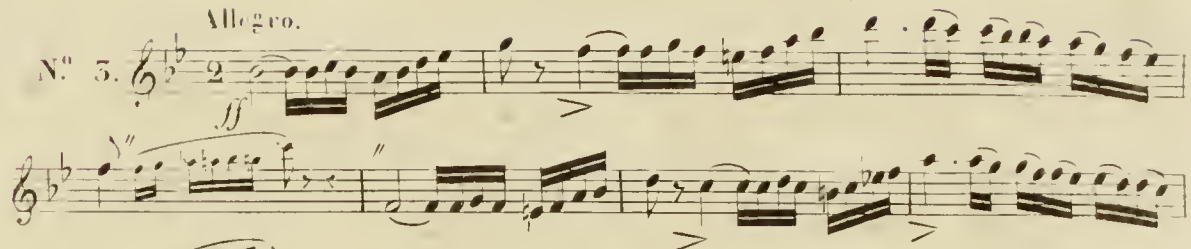
ff

ff

ff

Tout de suite monsieur tout de suite.

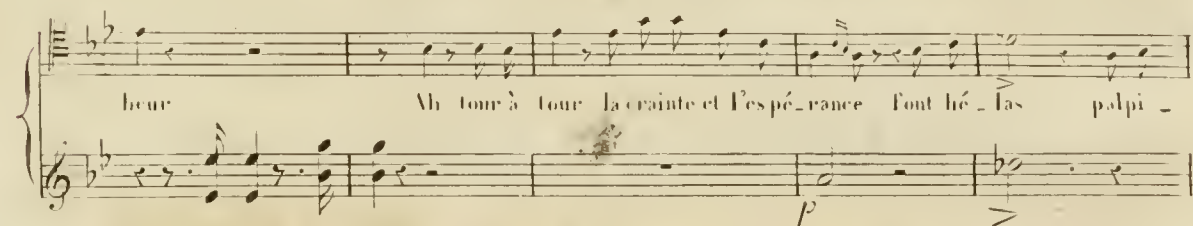
Allegro.

N^o 5.

Récitatif.



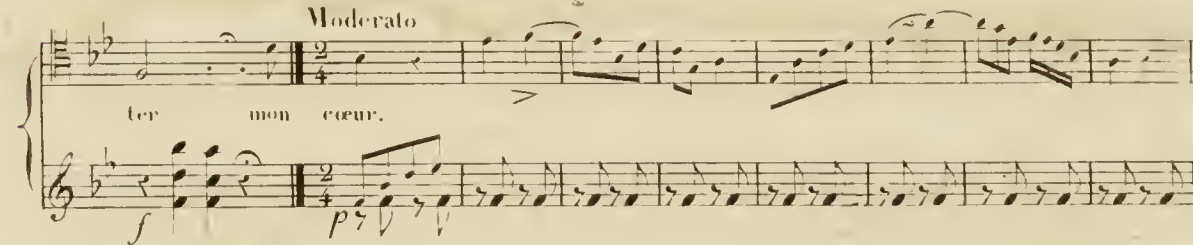
Ce soir j'arrive donc dans cette ville im - mense qui m'a ravi tout mon bon -



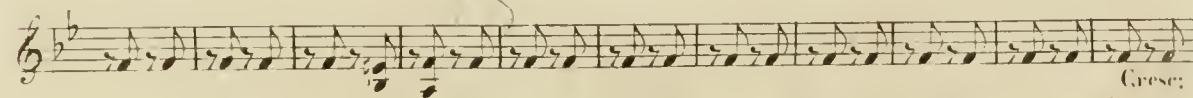
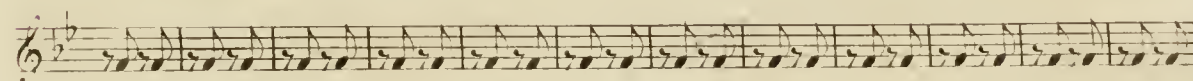
heur

Ah tour à tour la crainte et l'es pé - rance font hé - las palpi -

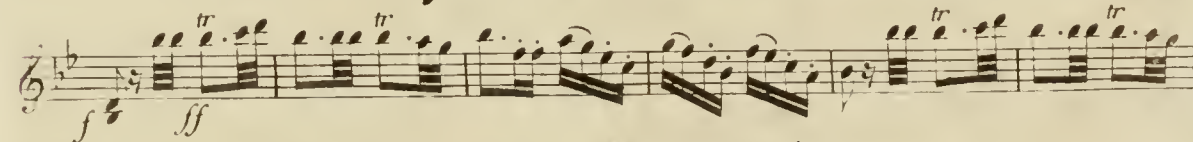
Moderato



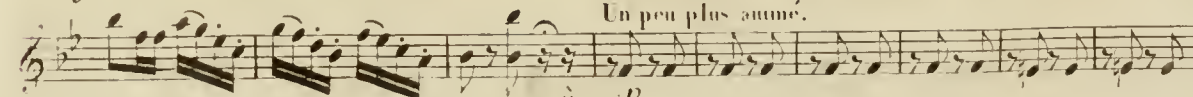
ter mon cœur.



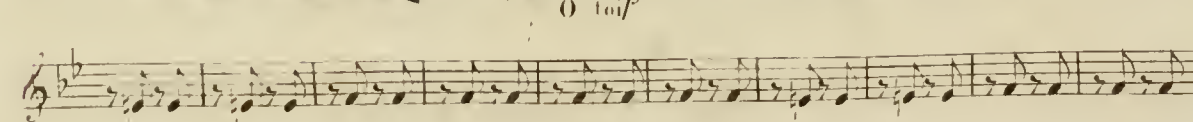
Cresc.



Un peu plus animé.



Ô toi!



1^{er} VIOLON.

9

fp

f

Cresc: fz tr fz

ff

Nous n'en sommes pas quittes.

All.^o vivace.

N^o 4. *mf*

Chœur. *f*

Cresc:
 ff
 ff
 Cresc:
 Long Silence
 2^d Animez.
 f ff pp
 Cette inso - lence est sans pa - reille
 Cette inso - lence est sans pa - reille man -
 quer à la garde du Roi prends garde à toi prends garde à toi man - quer à la
 garde du Roi prends garde à toi prends garde à toi. D'un pou - let il se ré -
 p
 Crescendo.
 f

1^{re} VIOLON.

11

Cresc:

Cresc:

f

ff

Per Dio quel est ce ta - page Mon of - fi -

cier c'est un mu - tin un répron - vé fils de Cal - vin.

p

Crescendo.

Cresc:

Chœur.

Rallentissez. *p* a Tempo.

Cresc:

pp

Musical score for the first violin part, measures 1 through 24. The key signature is one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings.

Cresc.
 ff
 2^e Violon.
 ff
 pp
 Pizz.

Allegro.

Vous pleurez. Calmez vous.

N^o 5.

Musical score for the first violin part, measures 25 through 36. The key signature changes to two flats (Bb, Eb). The score includes various musical notations such as slurs, ties, and dynamic markings.

ff
 p
 Cresc.
 Allegretto.
 Chant.
 p
 pp

1^{er} VIOLON.

15

Cresc:

Suivez. a Tempo.

fp

f

p

Cresc:

Suivez. a Tempo.

fp

f

p

Cresc:

ff

Dimin:

f

p

Cresc:

ff Dimin p

p

p

p

p

p

p

p

p

p

p

p

Arco.

Pizz:

Cresc

Cresc

All^o vivace

ff

p

674.

ff

p

pp

p

Serrez.

Presto

ff

ff

ff *Sec.*
pp
Pizz. *Arco.*
p *fp*
ff
f *>*
ff

ACTE II.

N^o 6.

Maestoso.

Solo ad libitum.

Violon Solo.

1^{res} Violons.

Dimin.

Ad libitum.

Long et brill^t.

Musical score for the first violin part, featuring piano and vocal staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes various musical notations such as trills, crescendos, and dynamic markings.

The piano part includes the following markings and dynamics:

- Trill (tr) and Cresc. (Crescendo) markings.
- Dynamic markings: *f* (forte), *ff* (fortissimo), and *pp* (pianissimo).

The vocal part includes the following lyrics and markings:

- Chant. (Chant)
- Jours
- malgré la
- Merci je
- veux n'être qu'à toi je veux je veux n'être qu'à toi
- Suivez.
- Chant
- moi le

The score concludes with a final dynamic marking of *ff* (fortissimo) and a tempo marking of 674 (N. 4.).

1^{er} VIOLON.

49

Allegro.

ff

f

Chant.

Oui

p

ff

qu'à toi

f moderato.

V^{on} solo.p

tr

tr

Rallent:

a Tempo.

Chant.

Suivez

moi j'espère en

Rallent:

tr

tr

V^{on} solo.

toi

par un doux pré-sage

Un poco . f

Dimin:

j'es

tr

tr

père en toi.

En rallentissant.

V^{on} solo.

p

ff

p

fidèle

f

674. (N^o. 4.)

1^{er} Violon.

1^{re} partie: *tr* *tr* *Von Solo.* *Tempo.*
 2^e partie: *tr* *tr* *Flûte.* *Plus animé.*
 3^e partie: *Chant:* *Flûte, gya*
 4^e partie: *Violon Solo.* *Colla voce.* *Cresc:*
 5^e partie: *p* *Cresc:* *Flûte, gya* *Cresc:*
 6^e partie: *fp* *Cresc:* *Flûte, gya* *luc.*
 7^e partie: *Colla voce a tempo.* *Von solo.* *Segue.*
 8^e partie: *moi* *ff* *6 7 4. (N. 4.)* *fp*

The score is written for the first violin and includes vocal parts. It consists of eight systems of music. The first system shows the vocal line with lyrics "Ô Dieu du bel" and "moi j'espère en Suivez." The second system continues the vocal line with "par un doux pré-sage soutiens" and "Flûte." The third system features a "Chant:" section and "Flûte, gya". The fourth system has "Violon Solo." and "Colla voce." The fifth system includes "p", "Cresc:", and "Flûte, gya". The sixth system has "fp", "Cresc:", "Flûte, gya", and "luc.". The seventh system has "Colla voce a tempo.", "Von solo.", and "Segue.". The eighth system has "moi", "ff", "6 7 4. (N. 4.)", and "fp".

Cresc

ff a Tempo

Unis: *ff*

De mon élève innocente.

N^o 7. *Allegro.* *ff* *p* *p* *Più moderato.*

"Flute.

Sec. " Clar:

ff

1^{er} VIOLON.

Musical score page featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *pp*, *f*, *ff*). The score is marked with "Cresc.", "Rallent.", and "a tempo." The lyrics "le bon - heur." and "Il faut tromper Comminge." are visible at the bottom of the page.

1^{er} VIOLON.

25

Musical score for the first violin part, page 25. The score consists of 14 staves of music in G major (one sharp). It includes various dynamic markings such as *f*, *p*, *pp*, *ff*, *Cresc.*, *Dimin.*, and *Serrez.* The tempo is marked "Vivace assai." and the time signature is 5/4. The score ends with the number 674. (Nº 5.) and a final *Dimin.* marking.

Serrez

First violin part, starting with the instruction "Serrez". The music is in G major (one sharp) and 2/4 time. It consists of six staves of music. The first staff begins with a forte (ff) dynamic. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The piece concludes with a double bar line.

Je m'enfonce un peu plus.

Allegro.

N^o 8.

Second violin part, starting with the instruction "Allegro." and "N^o 8". The music is in G major (one sharp) and 2/4 time. It consists of eight staves of music. The first staff begins with a forte (ff) dynamic. The music is characterized by rapid sixteenth-note passages and slurs. Dynamics include forte (f), fortissimo (ff), and piano (pp). The piece concludes with a double bar line.

1^{re} VIOLON.

25

que monsieur Gi-rot sera qu'un sot par là l'un me tire l'autre par là-
 bas et chacun de rire de mon embar-ras ah monsieur monsieur ah!
 Retenez.
 Un peu plus vite
 Ah mon-sieur de
 grâce

674.

1^{er} VIOLON.

27

Andante.

Chart.

This page of musical notation is for a piano piece, likely from a 19th-century manuscript. It consists of 15 staves of music. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in dense passages. The key signature is one flat (B-flat), and the time signature is 4/4. The piece begins with a piano (*p*) dynamic and a *Chanté* marking. The first two staves are marked *pp* (pianissimo). The music progresses through various dynamics, including *ff* (fortissimo) and *fz* (forzando). There are several markings for *Dimin.* (diminuendo) and *Cresc.* (crescendo). The piece concludes with a *pp* marking and the text "plus que ja- j'attends de" and "vois". The page number 674 is at the bottom.

Chanté

p

pp

6

6

Cresc.

Dimin: *ff* Diminuendo.

p *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz*

pp

Cresc: Dimin:

pp plus que ja- *pp* j'attends de

pp vois

674.

Cresc:
 ff
 Diminendo.
 Dimin: *p* *ff* *fp* *ff* *fp*
 Rallent: Cres. dimin. animez.
 Rallent: Allegro. 1^{re} Tempo.
fp
tr
fp
 Flûte 8va
 Alto.
 2^e Viol: Clar:
 Pizzi:
 2^e Viol.
 Arco.
fp
 Morendo.
 Pizzi
 Alto, Basse.

Mal votre jour. Il suffit.

N^o 9. *All^o molto.*

p *Cresc:*

Rinf: *Rallent:* *Plus lent.* *fp* *p*

674.

Sempre dimin. *Plus vite.*

pp *Tempo 1^{re}*

ff

Andante.

p

ff pp pp

Cresc: > Dimin: *ff*

All^o molto. *p*

Animez.

f *Cresc:*

1^{re} VIOLON.

51

fp

Rallent.

a Tempo.

ff

pp

Rallent.

a Tempo.

ff

Animez beaucoup.

ff

N^o 10, *All.^o vivace.*

674.

mf

Arco.

ff

p

ff

All.º moderato

f

fp

f

p

1^{re} VIOLON.

Cresc.

f *fp* *f*

ff *fp* *f* Robert

ff *pp* *f* *p*

Cresc. *f* *pp*

f *ff*

ff 674. Font

This page of musical notation is for a violin and piano piece, likely from a 19th-century repertoire. The score is written for two staves, with the violin part on the upper staff and the piano part on the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a series of sixteenth-note patterns in the violin, which are mirrored by the piano. Dynamics include *f* (forte), *fp* (fortissimo piano), *mf* (mezzo-forte), and *ff* (fortissimo). There are several trills (*tr*) in the piano part. A tempo change to *1^o Tempo* is indicated in the middle of the page. The piece concludes with a *Dimin:* (diminuendo) marking and a final *ff Arco.* (fortissimo arco) instruction. The page number 674 is visible at the bottom.

Que la Bourgeoisie.

All.^o moderato ma appassionato.N^o 11.

Violin I score, N° 11, "Que la Bourgeoisie". The score is in 2/4 time, key of B-flat major (two flats). It consists of 12 staves of music. The tempo is marked "All.^o moderato ma appassionato". The score includes various dynamic markings: *pp* (pianissimo), *f* (forte), *ff* (fortissimo), and *ppp* (pianissimissimo). It also features performance instructions such as "Cresc:" (crescendo), "Flute" (with a wavy line indicating a flute-like texture), and "Loco" (indicating a change in tempo or style). The score concludes with a double bar line and a final chord.

Me séparer d'Isabelle! Isabelle.

N^o 12. All^o aysai.

The musical score is for the first violin part of a piece titled "Me séparer d'Isabelle! Isabelle." It is marked "N° 12. All^o aysai." and is written in G major (one sharp) and 2/4 time. The score consists of 12 staves. The first staff begins with a forte (ff) dynamic and a 6th finger fingering. The second staff has a piano (p) dynamic. The third staff has a piano (p) dynamic. The fourth staff has a forte (ff) dynamic. The fifth staff has a forte (ff) dynamic. The sixth staff has a forte (ff) dynamic. The seventh staff has a forte (ff) dynamic. The eighth staff has a forte (ff) dynamic. The ninth staff has a piano (p) dynamic. The tenth staff has a piano (p) dynamic. The eleventh staff has a piano (p) dynamic. The twelfth staff has a piano (p) dynamic. The score includes various musical notations such as notes, rests, beams, slurs, and articulation marks (>). It also includes fingerings (6, 7) and dynamics (ff, p).

Cresc. *ff* *ff*

Serrez.

Dimin:

Retenez le mouvement.

Dimin:

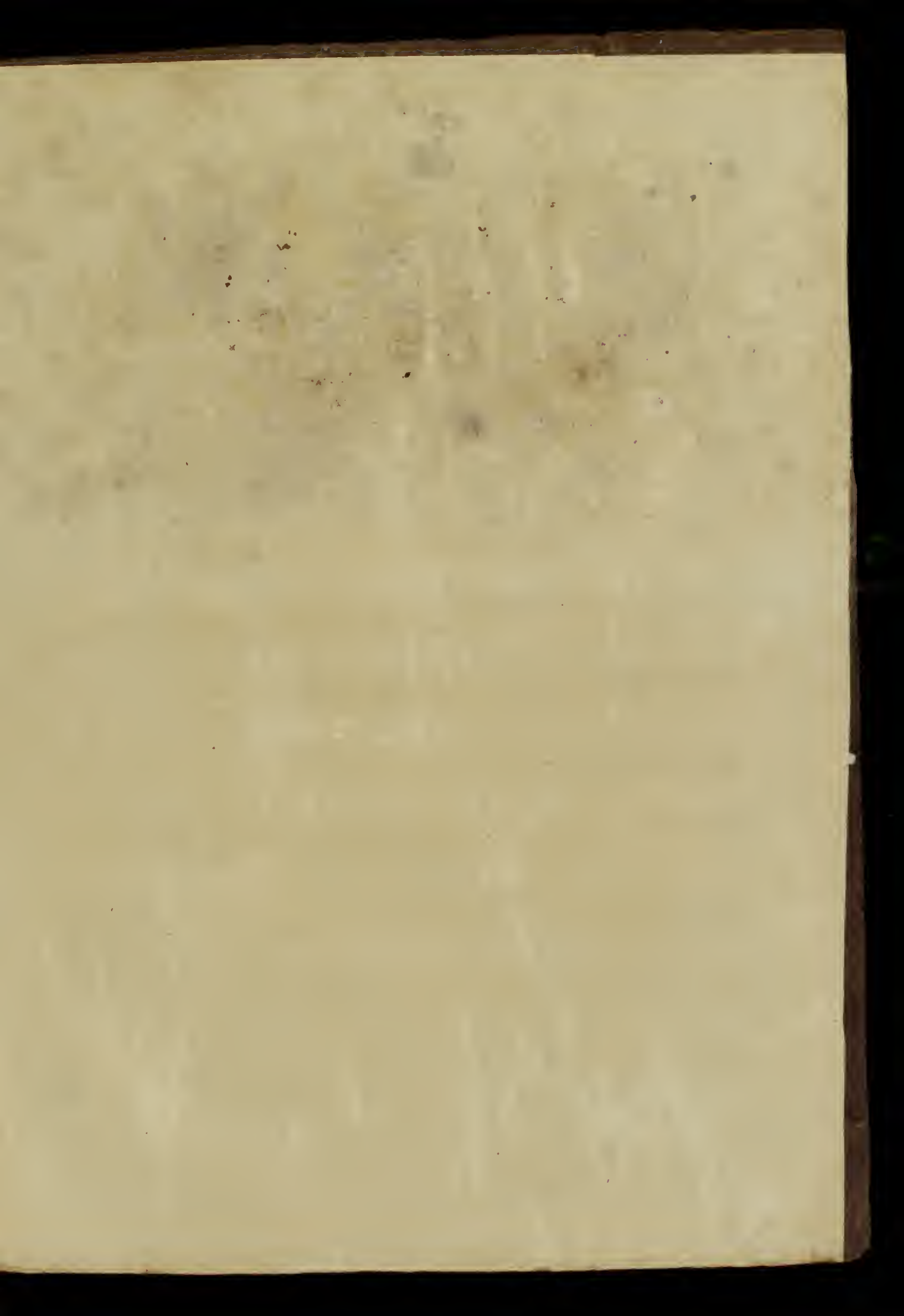
Piu' allegro.
Alto.

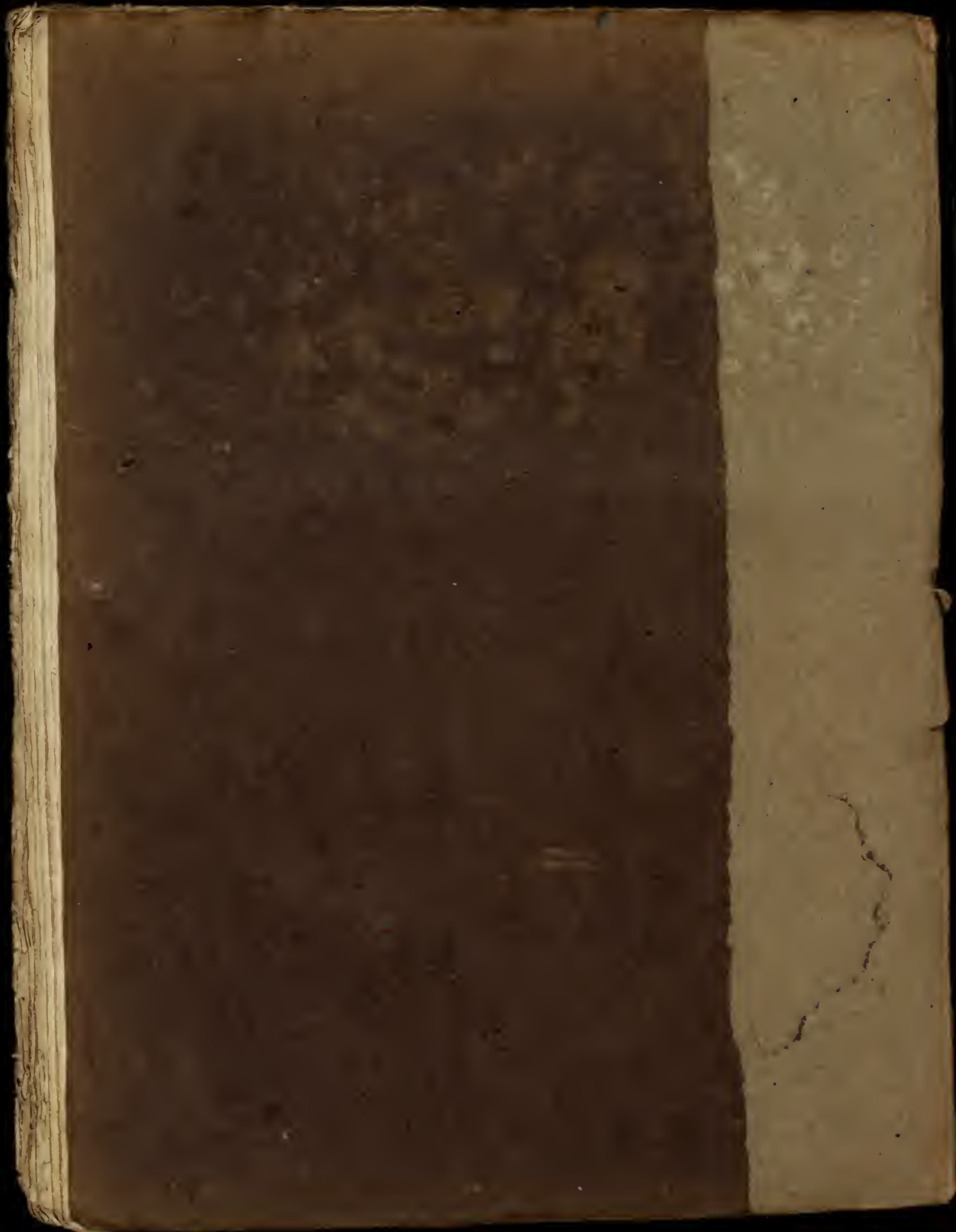
pp

Timbales. *Plus lent.* *pp*

Otez les sourdines, Allegro. *p* *Cresc.* *Cresc.*

f *ff* *p* *ff* *ff*





Le Bré aux Clercs
1^{re} Violon.

De Pré aux Clercs

Chœur d'hommes et de femmes

Paroles de M^r E. de M... ..

Musique de

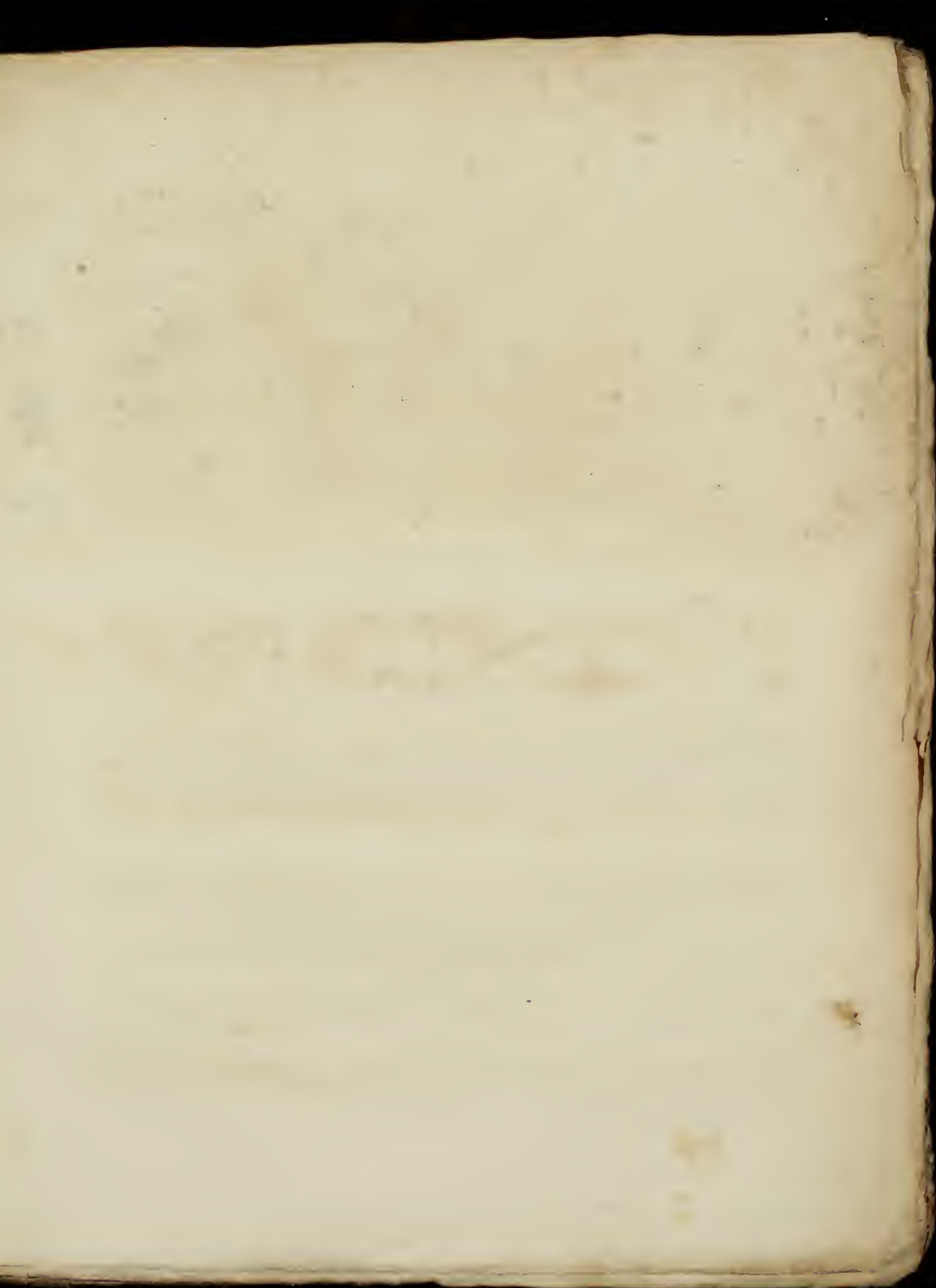
F. HEROLD

*Représenté pour la 1^{re} fois sur le Théâtre de l'Opéra Comique
le 15 Décembre 1832.*

Partitions 125^{fr}

Parties d'Orchestre 125^{fr}

*PARIS chez E. TRUPHAS, Editeur du Répertoire des Opéras, rue de la Harpe, N^o 23.
Londres chez Patman, Mayence et Anvers chez la Fils de B. Schott*



LE PRÉ AUX CLERCS. All.^o moderato.

OUVERTURE.

Violin I score for the Overture of 'Le Pré aux Clercs'. The music is in B-flat major (two flats) and 2/4 time. The tempo is marked 'All.^o moderato'. The score consists of 14 staves. It begins with a forte (*f*) dynamic and a trill on the first staff. The second staff has a 'Sec.' (second ending) and 'Un peu plus animé.' (a little more animated) marking. The third staff is marked *ff*. The fourth staff has a *f* dynamic. The fifth staff has a 'Sec.' marking. The sixth staff is marked *ff*. The seventh staff has a 'Serrez.' (tighten) and 'Segue.' (follows) marking. The eighth staff has a 'Segue. a Tempo.' marking. The ninth staff is marked *ff*. The tenth staff has a 'Pizz.' (pizzicato) marking. The eleventh staff has a 'Pizz.' marking. The twelfth staff has a 'Cresc.' (crescendo) and 'Dimin: *ff*' (diminuendo to fortissimo) marking. The thirteenth staff has a 'Cresc.' marking. The fourteenth staff has a 'Cresc.' marking. The score ends with a double bar line and a *ff* dynamic.

ff

Sec. Un peu plus animé.

ff

f

Sec.

ff

ff

Serrez. Segue.

Segue. a Tempo.

ff

Pizz.

Pizz.

Cresc. > > Dimin: *ff*

Cresc.

Cresc.

674. *ff*

1^{re} VIOLON.

—

This image shows a page of musical notation, likely a score for a violin and piano arrangement. The notation is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The music is characterized by complex rhythmic patterns, including many triplets and sixteenth-note runs. Dynamic markings are prominent throughout, including fortissimo (ff), forte (f), piano (p), and pianissimo (pp). There are also markings for articulation and performance style, such as 'Pizz.' (pizzicato), 'Cresc.' (crescendo), and 'Dimin.' (diminuendo). The notation includes various musical symbols like slurs, accents, and fermatas. The page number '674' is visible at the bottom center.

N^o 1.All^o franco.

INTRODUCTION

ff

Divisés.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

1^{re} VIOLON.

5

Musical score for the first violin part, page 5. The score consists of ten staves. The first four staves are single-line staves. The fifth and sixth staves are a grand staff (treble and bass clef). The seventh and eighth staves are also a grand staff. The ninth and tenth staves are single-line staves. The music is in G major (one sharp) and 2/4 time. It features various dynamics including *p* (piano), *ff* (fortissimo), and *Cresc.* (crescendo). There are also markings for *Divisés.* (divided) and *Pizz.* (pizzicato). The score ends with a double bar line.

Le Pré aux Clercs. Ah! ah!

All^o maestoso.

N^o 2. Flûte. *ff* *p* *f* *tr* *Dimin:*

Un peu moins vite.

ff *p* *f* *tr* *Les rend* *f* *2^o* *pp*

Animez.

f *tr* *les rendez vous*

All^o moderato

ff *2^o* *f* *et l'amour*

le soir le soir, Puis le feuilla.

Suivez a Tempo.

Cresc.

674. (N^o 4.)

un

1^{er} VIOLON.

7

autre la. *ff*

fp *fz* Cresc. *f*

Pizz.

Cresc. *p* *ff* *Arco.*

jolis rendez vous d'amour aux jolis rendez vous d'a.

le soir le soir *a Tempo*

Rallent. *pp*

ff *pp* *ff* *ff* *Cresc.*

1^{er} VIOLON.

Tout de suite monsieur tout de suite.

Allegro.

N^o 5.

Ce soir j'arrive donc dans cette ville im - mense qui m'a ravi tout mon bon-

heur

Ah tour à tour la crainte et l'es pé - rance l'ont hé - las - palpi -

Moderato

ter mon cœur.

Un peu plus animé.

1^{er} VIOLON.

9

Nous n'en sommes pas quittes.

All.^o vivace.

N^o. 4. *mf*

Chœur.

Cresc.
 ff
 fp
 Cresc.
 Long silence
 2^d Animez.
 f ff fp
 Cette inso - lence est sans pa - reille
 Cette inso - lence est sans pa - reille man -
 quer à la garde du Roi prends garde à toi prends garde à toi man - quer à la
 garde du Roi prends garde à toi prends garde à toi. D'un pou - let il se ré -
 p
 Crescendo.
 f

Cresc:

Cresc:

f

ff

Per Dio quel est ce ta - page Mon of - fi -

cier c'est un mu - tin un répron - vé fils de Cal - vin.

p

Cresc:

Crescendo.

Cresc:

Chœur.

Rallentissez. p. Tempo.

pp

Cresc.

f

ff

2^e Violon.

ff

pp

Pizz.

Allegro.

Vous pleurez; Calmez vous.

N^o 5.

ff

p

f

cresc.

Allegretto.

Chant.

p

ff

Cresc:

Suivez. a Tempo.

Cresc:

Suivez. a Tempo.

Cresc:

Dimin:

Cresc:

ff Dimin p p p p p p p p p p p p

Arco. Pizz: Cresc Cresc All^o vivace ff p

674.

ff

p

pp

f

Serrez.

Presto

ff

ff

This is a handwritten musical score for the piece 'L'Espresso' by Franz Liszt. The score is written on ten staves, with the first two staves containing treble clefs and the remaining eight staves containing bass clefs. The notation is highly complex, featuring numerous triplets, slurs, and dynamic markings such as 'ff' (fortissimo), 'p' (piano), 'f' (forte), and 'fz' (forzando). There are also markings for 'Pizz.' (pizzicato) and 'Arco.' (arco). The score is written in a fluid, cursive style characteristic of Liszt's manuscripts. The paper is aged and shows some staining, particularly a large red stain on the right side of the page. The piece is in the key of E major, as indicated by the four sharps in the key signature. The tempo is marked 'Allegretto', and the time signature is 2/4. The score concludes with a double bar line and a repeat sign.

ACTE II.

N^o 6.

Maestoso.

Solo ad libitum.

Violon Solo.

1^{re} Violons.

tr

Cresc:

3

f

ff

fp

Chant.

ff

p

Jours

malgré la

6

Mergy je

veux n'être qu'à toi je veux je veux n'être qu'à toi

Suivez.

Chant

f

p

674 (N° 4)

f

p

ff

Cresc:

moi le

1^{er} VIOLON.

49

Allegro.

ff

Chant.

Oui

f moderato. *tr* *qu'à toi*

p

Rallent: a Tempo. Chant. moi j'espère en Rallent.

Suivez

Von solo. *tr*

toi par un doux pré-sage Un poco *f* Dimin: j'es

Von solo. *p*

père en toi. En rallentissant. *ff*

p

Fidèle

674. (N^o. 4.)

1^{re} VIOLON.

21

The image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano and organ. It consists of four systems of staves. The first system has a piano part on the top staff and an organ part on the bottom staff. The second system continues the piano part on the top staff and the organ part on the bottom staff. The third system has a piano part on the top staff and an organ part on the bottom staff. The fourth system has a piano part on the top staff and an organ part on the bottom staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'Cresce' and 'ff'. The tempo is marked 'a Tempo'.

De mon élève innocente.

No. 7. *Allegro.* *Flute.* *Piu moderato.*
 f p p
 Sec. *Clar.* ff

674. (N^o. 5.)

f *p* *Cresc.* *f* *pp* *Cresc.* *ff*

p *Cresc.* *ff* 2^{me} Violon.

p *Vivace assai.*

Dimin.

Dimin. *p* *Cresc.*

Dimin. *Serrez.* *mf* *Cresc.* *f* *ff* *p*

Cresc. *ff* *p* *pp*

ff *ff* *p* *pp*

Dimin. *pp*

Cresc.

674. (N° 5.) *Dimin.*

Serrez

ff

f

Je m'enfonce un peu plus.

Allegro.

N^o 8.

ff

Chœur.

f

ff

ffp

Retenez.

Un peu plus vite

grâce Ah monsieur de

que monsieur Girot sera qu'un sot par là l'un me tire l'autre par là-bas et chacun de rire de mon embar-ras ah monsieur monsieur ah!

Rall

Rall

ff

1.^{re} VIOLON.

27

Andante.

Chant.

[illegible]

Diminu: *p* *ff* *pp* *ff* *fp*

Rallent: Cres. dimin. animez.

Rallent: Allegro. 1^{er} Tempo. *pp*

Flute 8va

Alto.

2^e Viol: Clar: // Pizzi:

2^e Viol

Arco. *fp*

Morendo.

Pizzi

Alto. Basse.

1^{er} VIOLON.

29

Mal votre jour, il suffit.

N^o 9. *All.^o molto.*

p *Cresc.*

Rinf. *Rallent.*

Plus lent. *pp*

p

Sempre dimin. *Plus vite.*

pp *Tempo 4^o.*

ff

Andante.

p

ff pp pp

Cresc. > Dimin. *ff* *All.^o molto.* *p* *Animez.*

f *Cresc.*

1^{re} VIOLON.

51

fp

Rallent.

a Tempo.

fp

ff

ff>

fp

Rallent.

a Tempo.

fp

ff

ff>

Animez beaucoup.

ff

ff

N.^o 10. *All.^o vivace.*

674.

1^{re} VIOLON.

35

p

ff

mf

Arco.

f

ff

All? moderato

f

fp

f

p

54

1^{re} VIOLON.

f *fp* *f* *ff* *fp* *f* *Robert*

ff *fp* *f* *p* *pp*

Cresc. *f* *pp*

f *ff* *fp* *f* *pp* *674.*

This page of musical notation is for a violin and piano piece, likely from a 19th-century manuscript. It consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various dynamics such as *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *ff* (fortissimo). There are also articulations like *Cresc.* (crescendo), *Dimin.* (diminuendo), and *Pizz.* (pizzicato). A tempo change is indicated by "1.^o Tempo." in the middle of the page. The notation features many slurs, trills, and accents, suggesting a technically demanding piece. The page is numbered "274" at the bottom center.

Que la Bourgeoisie.

All.^o moderato ma appassionato.N^o 41.

ff

Cresc.

f

ff

Cresc.

f

Cresc.

ff

Cresc.

f

ff

Cresc.

ff

ff

674. (N^o 9.)

Me séparer d'Isabelle! Isabelle.

N^o 12. *All^o aysai.*

ff

p

ff

ff

ff

p

p

p

p

p

p

p

Cresce. *ff* *ff*

Serrez.

Dimin.

Retenez le mouvement.

Dimin.

Piu' allegro.
// *All.*

ff Dimin *pp* *ff* Dimin: *fp*

Alto.

ff Dimin: *pp* Clar: Mettez les sourdines.

Avec sourdines. All^o moderato.

p Cresc: *p*

fp

Timballes Plus lent

pp *Alles*

Otez les sourdines! Allegro.

p *Cresc.* *Cresc.*

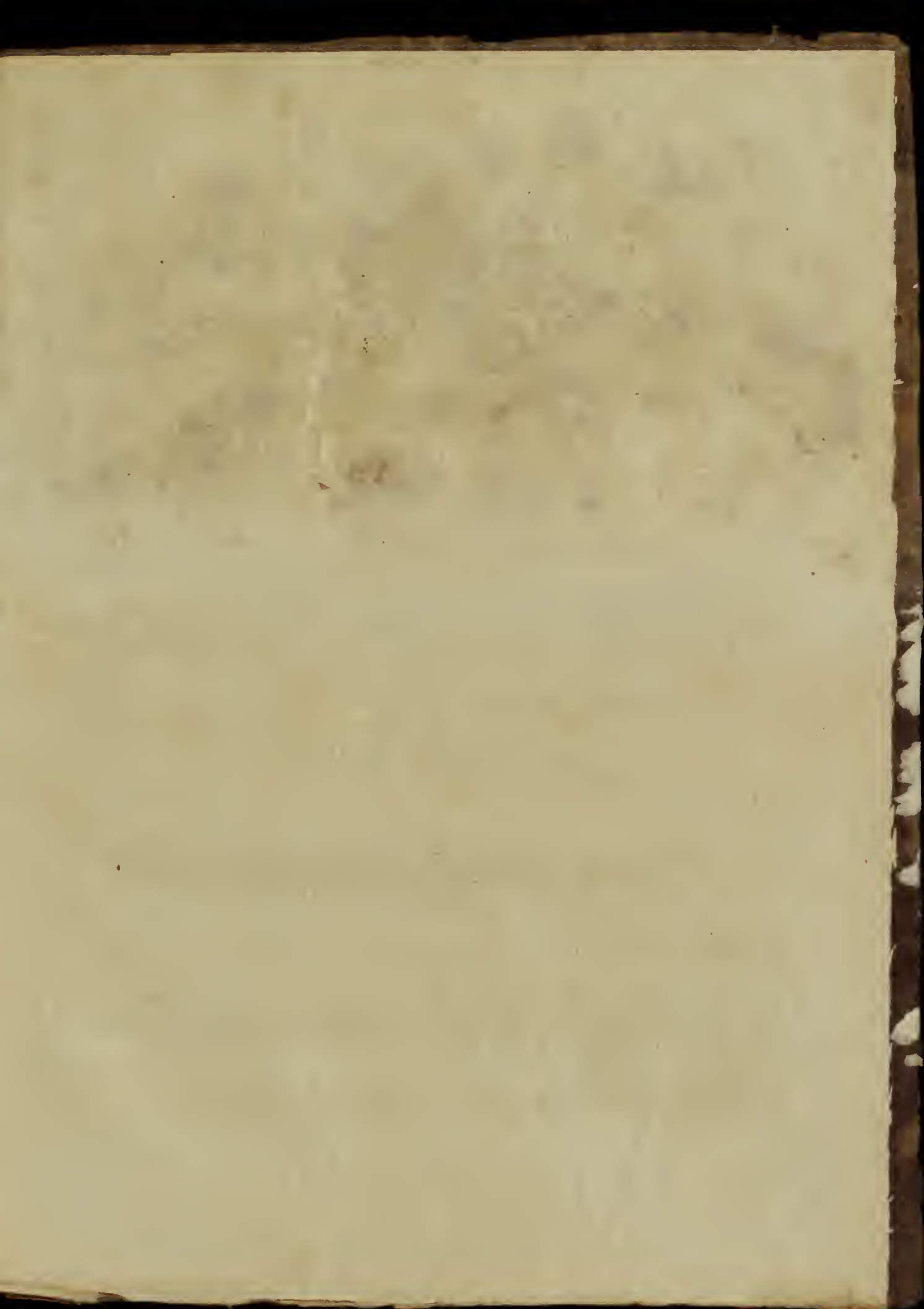
f *ff*

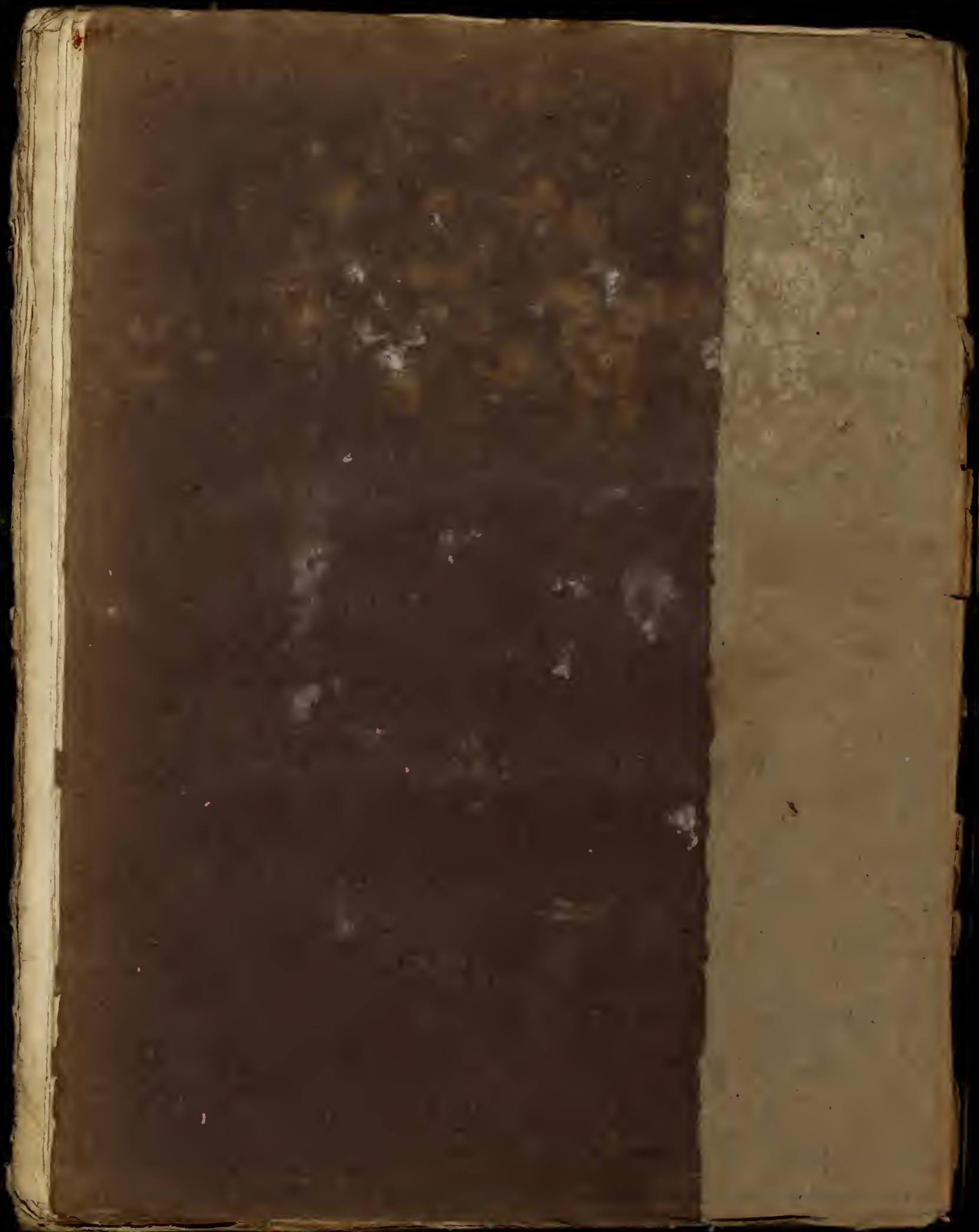
p *ff* *ff*

ff

ff

ff





Chronic

le

in

2

B

Q

1

1

Andante.

(518.M^g)

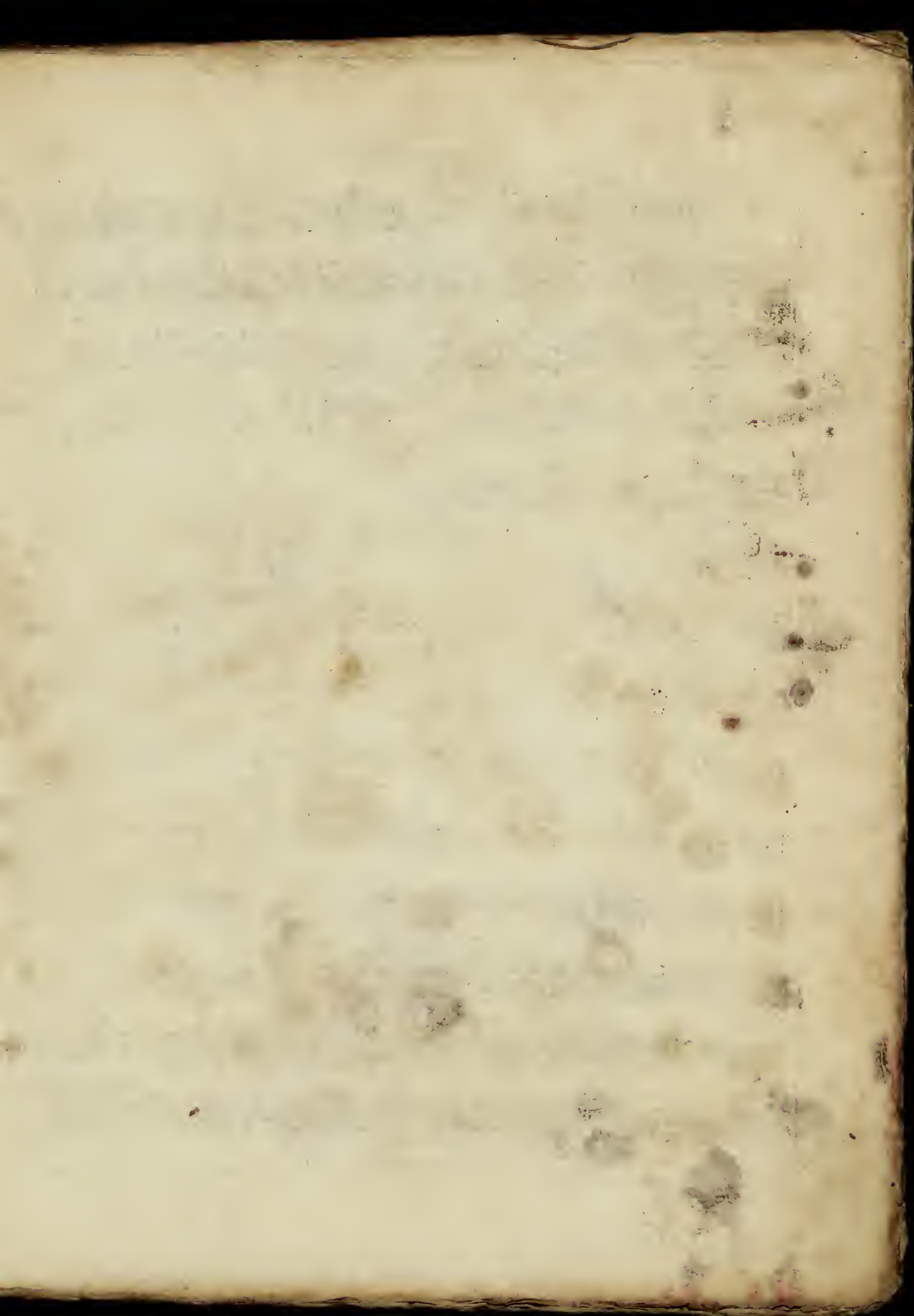
CLARINETTO. I^o

5

Handwritten musical score for Clarinet I, page 5. The score consists of 14 staves of music. It includes various musical notations such as notes, rests, and dynamic markings. The key signature has one sharp (F#). The score is divided into sections by repeat signs and includes a 'Solo' section starting at measure 27. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings like 'cres.', 'p', 'f', 'rinf.', and 'Solo.'

All^o Moderato.N^o 1.

ff ff p ff ff
cres. rinf. f
solo p
solo p
f p cresc. rinf.
7 Solo. p
ff p cresc.
rinf. p ff p
cres. rinf. ff
ff



CLARINETTO. 1.^o

An chateau venez Marceline.

All.^o vivace.N^o 2.

22
p cres
cres. rinf. f p
ff ff
p ff ff ff
ff ff ff
p cres. rinf.
ff
p
5 All.^o
p
cres. rinf. f ff
Solo.
2 f p
f p
f p
ff
(158. M⁸)

CLARINETTO I^o.

7

fz *p* *fz* *p*

5 *ff*

5 Solo *p* 9 *ff* on fait ces apprets.

5 *ff* qu'est-ce donc . qu'est-ce donc .

5 *ff* et qui donc . et qui donc . *ff*

ff ff

4 *p* plus animé . *cres.* 7

cres. *p*

cres. *rinf.*

15 *ff* *p* *cres.* *rinf.*

ff *cres.* *cres.* *rinf.* *ff*

CLARINETTO 1^o

Quelle chante à ravir ah ! voyons je vous prie.

N^o 3.

Allegretto. Solo.

3^e. Couplet.

De m'instruire de sa destinée

N^o 4.

Cantabile. Solo.

Andante.

f *p* me parle en sa fa - veur *f* *p* me

f par - le en sa faveur.

CLARINETTO 1º.

Solo .

10

Suivez .

Andantino .

mais de-puis ce moment .

oui de puis ce moment .

Solo .

Allegretto .

la fleur la fleur qui vient d'éclo - - - re .

il m'appelle son a mie je veux

Tempo .

l'être et je le dois .

rinç .

cres .

Pourquoi depuis quelques jours m'a t'il abandonné .

Nº. 5 .

en si b .

Allº agitato .

Solo .

cres .

Solo .

cres .

cres .

plus animé .

CLARINETTO 1º

This page of musical notation contains 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'cres', 'rinf', 'p', 'f', and 'Solo'. The music is written in a single system, with the staves connected by a brace on the left. The key signature is one sharp (F#), and the time signature is 3/4. The piece concludes with a final cadence on the last staff.

CLARINETTO 1^o.

First system of music for Clarinet 1, measures 1-10. It consists of three staves. The top two staves have a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. The music features a mix of eighth and sixteenth notes, with some rests. Dynamics include *rinf.* (ritornello) and *ff* (fortissimo).

Il me tue... c'est l'amour, Elodie que vois-je.

Second system of music for Clarinet 1, measures 11-28. It consists of eight staves. The top staff is marked *N^o 6.* and *Clar. en ut.*. The tempo is *Andantino.*. The music continues with various dynamics such as *ff*, *p*, *cres.*, *rinf.*, and *pp*. There are also fingerings indicated (e.g., 3, 10, 7, 6, 7).

Third system of music for Clarinet 1, measures 29-38. It consists of four staves. The tempo changes to *Allegro*. The first staff is marked *N^o 7.* and *Solo.*. The music features a mix of eighth and sixteenth notes. Dynamics include *p*, *cres.*, and *ff*. There are also fingerings indicated (e.g., 12, 5, 2).

CLARINETTO 1.^o

Clarinet.

Andante

Allegro con spirito.

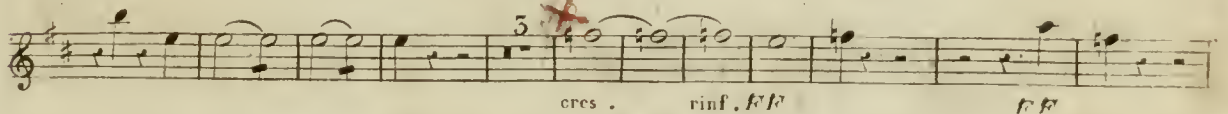
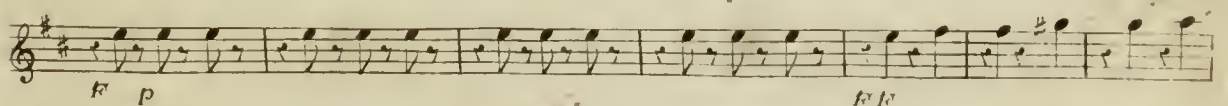
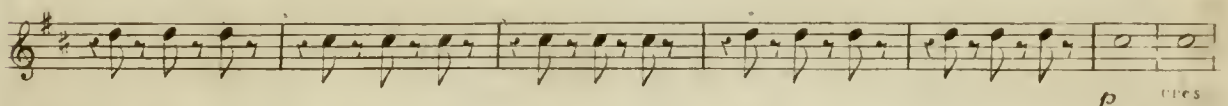
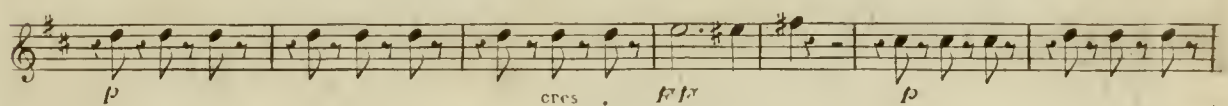
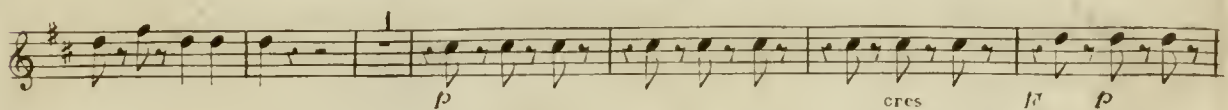
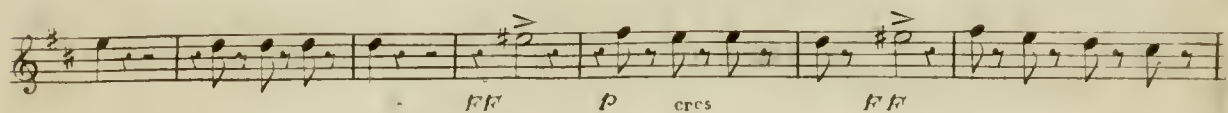
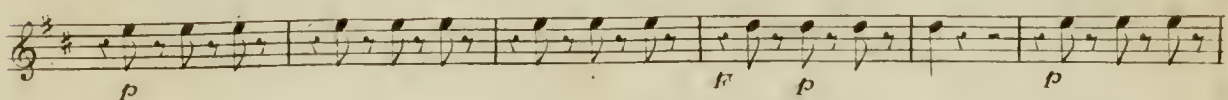
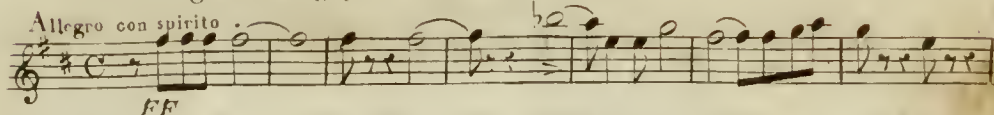
Solo.

CLARINETTO 19

15

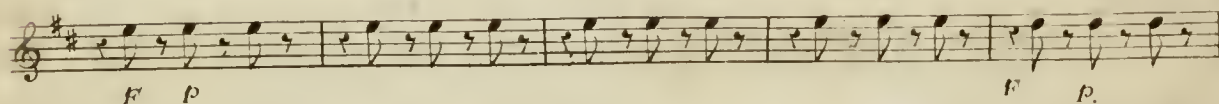
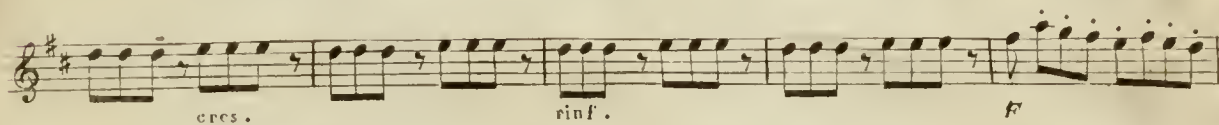
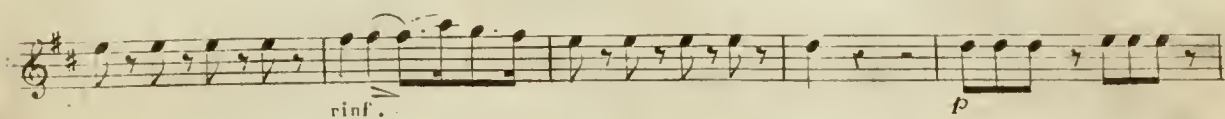
Votre argent est gagné Monseigneur allons .

N° 9 .





C'est fait, je suis vengé.

de suite le N^o 10.N^o 10.

en si b.

Allegretto. *p*

Solo.

Solo

CLARINETTO I?

17

p *cres.* *rinf.* *f*

pp *f* *p* *cres.* *Solo.*

f *p* *f* *Andantino.* *5.* *Solo.*

4. Flûte Hautb.

mon cœur *p* las je n'entends au-cun bruit Char-lot

Char-lot *p* ici Marie ré-ponds moi je t'en suppli- e Char-lot *p*

Char-lot *cres.* *pp* *9*

f *p* *cres.* *f* *p* *cres.*

rinf. *f* *lent 7*

pp *7*

Solo.

f *Solo.* *cres.* *f* *p* *cres.* *f* *f*

CLARINETTO I?

Comme je ferais un fanal.

N^o 11

en ut.

Allegro con spirito

22
cres. f p f p
f p f p cres. f rinf
8 f f f f
9 p cres. rinf. f f f f
f f f f
4 28 Solo
7 19 f f
2
rinf. f p cres.
rinf. 6

CLARINETTO 1^o

19

ff

ff *ff* *ff*

p *cres.* *rinf.* *ff*

ff *cres.* *rinf.* *ff*

plus animé. *p*

p *cres.* *m^o f.*

p *cres.*

rinf. *ff* *ff* *vient sauver Elodie.*

p

2 *ff*

nous avons gagné la partie. *ff*

CLARINETTO 19

Les innocens plaisirs de sa chère Elodie.

Nº 12 .

Allegretto poco mosso .,

en la

p Soli dol.

Solo

9

Solo,

pp

p *pp*

eres

p

F

Solo .

p

pas

p

9

2

Clar.en ut.

23

Solo

12

CLARINETTO I^o

21

Handwritten musical score for Clarinet I, page 21. The score consists of 12 staves of music. The first 11 staves are in treble clef, and the 12th staff is in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *poco*, *cres*, *rinf*, *f*, *f>p*, and *f*. There are also markings for *3* and *5* indicating triplets and quintuplets. A red mark is visible on the 10th staff, and a red *15* is written on the 11th staff. The page number *21* is in the top right corner.

CLARINETTO 1^oN^o 15.
en ut .All.^o con spirito

Tiens, tiens, voici toute la troupe .

5 14
 14
 3
 3
 6
 3
 6
 3
 3
 3
 3
 3
 3
 3
 3

p f f
 p solo.
 cres. voi - ci voi - ci votre E - - lo -
 Recit. Cantabile.
 E cou - tez tous E cou - tez E lo - die.
 Romance.
 faible orpheline. p p
 un ravis. p p
 je lui dois. p

l'ha - bi - tant du mont sau - va

Ô Dieu! Roger, Marceline, c'est lui je mourrai dans ses bras

N^o 14 . Allegro .
en ut .

Cantabile .

Solo .

Allegro .



Charonello

of Titania.

CLARINETTO II^o en ut.OUVERTURE.
SOLITAIRE.

Andante.

6 2

FF

20

FF

All^o con spirito 20

F FF

FF

FF

50

p

f > p

cres. p

F > p p

cres.

11

11

rinf.

FF

CLARINETTO II ?

5

Handwritten musical score for Clarinet II, page 5. The score consists of 12 staves of music in treble clef with a key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano), *f* (forte), *cres.* (crescendo), and *rinf.* (rinfacciato) are present. Measure numbers 24, 27, 3, 2, and 15 are indicated above the staves. The score ends with a double bar line on the final staff.

12

(518. M^g)

5

N^o. 2.

All vivace.

[illegible]

(318. M^g)

CLARINETTO II^o

Allegretto ... Ah! voyons je vous prie

N^o 3

3^{me} Couplet

CLARINETTO II^o

7

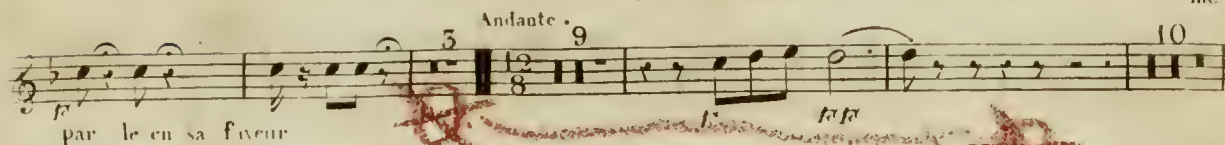
De m'instruire de sa destinée.

Cantabile.

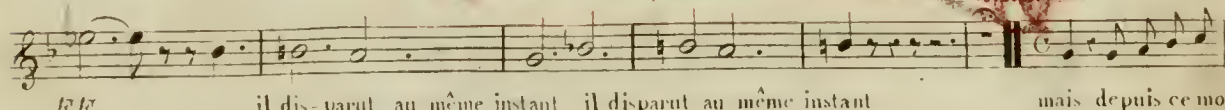
N^o 4.



me

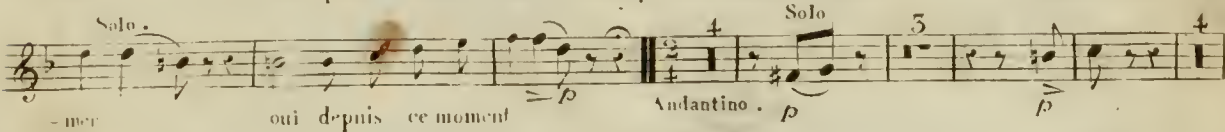


par le en sa faveur



il dis-parut au même instant il disparut au même instant

mais depuis ce mo-

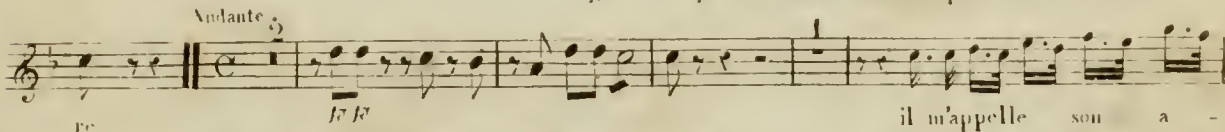


-mer oui depuis ce moment

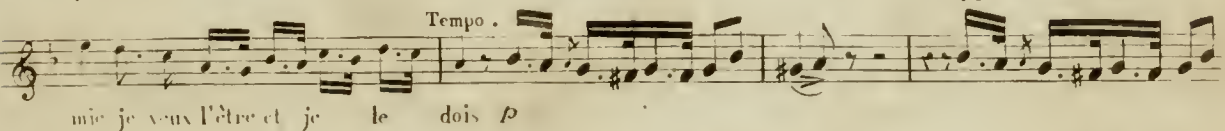
Andantino.



p la fleur la fleur qui vient d'e-clo - - -



re il m'appelle son a -

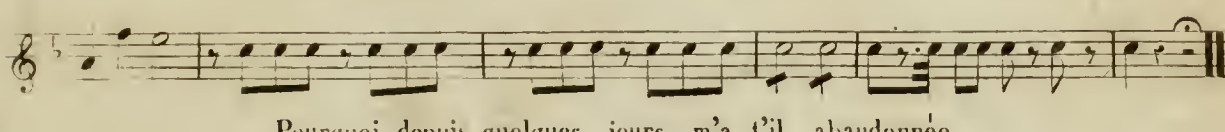


mie je veux l'être et je le dois p



cres rinf ff ff p

cres ff ff

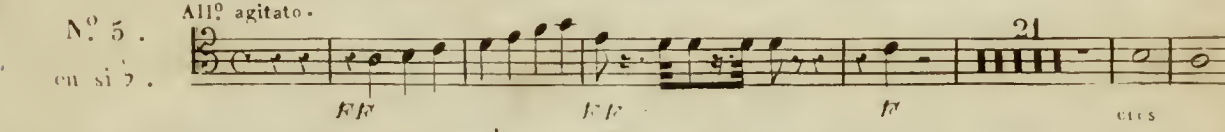


Pourquoi depuis quelques jours m'a-t'il abandonnée

N^o 5.

All^o agitato.

en si b.

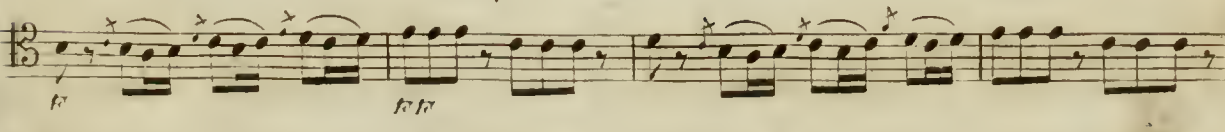


ff

ff

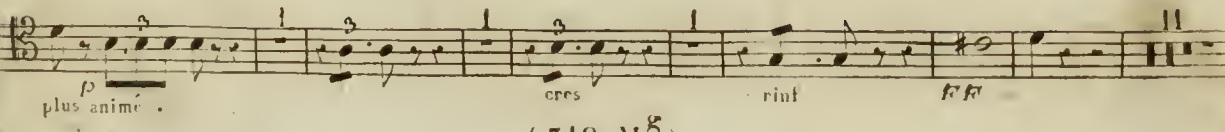
ff

cres



ff

ff



plus animé.

(318 M^o)

CLARINETTO 11^o

13 *p* *cres.* *cres.*

rinf. *f* *f* *p* *f* *f* *p*

5 *p* *f* *p* *f* *p* *f* *p*

5 *f* *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p* *cres.* *f* *f* 11

p *cres.* *rinf.*

f *f* *p* *f* *f* *f* *f* *f* *f* *f*

p *cres.* *cres.* *rinf.* *f* *f* *f* *f* *f* *f* *f*

21 *f* *p* *p*

cres. *f* *p*

cres.

CLARINETTO IIº

9

rinf. *ff*

Il me tue... c'est l'Amour Elodie que vois-je

Andantino.

Nº 6.

Clar: en ut

ff *cres.* *cres. rinf.* *p*

ff *pp*

cres. *ff* *ff* *ff*

cres. poco a poco. *f* *p*

pp *cres.*

Suivez le Nº 7.

Nº 7.

Allegro.

21

cres. *f* *f* *p* *cres.*

ff *ff* *ff* *cres.*

f > p *cres.* *rinf.* *rinf.* *ff* *p*

(518. M⁸)

[illegible]

CLARINETTO 11º.

11

5
Claren ut.

p *p* *p* *cres. rinf. pp*

p *p*

p

f *f* *f* *f*

f *p* *cres. rinf.* *f f* *f f* *f f*

téméraire. *f f* *cres. rinf. f f*

Andante. 14 *inno - cente, cres. f f* *f f* *f f* *f f* *f f* *f f* *f f* *f f* *f f* *f f*

f f *f f* *f f* *f f* *f f* *f f* *f f* *f f* *f f* *f f* *f f* *f f*

f f *f f* *f f* *p* *p* *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p* *p* *p* *p* *p*

6 *cres.* *f f*

(318 M⁵)

CLARINETTO II.^o

Que le Diable emporte le poltron.

Allegro.

N^o. 8.

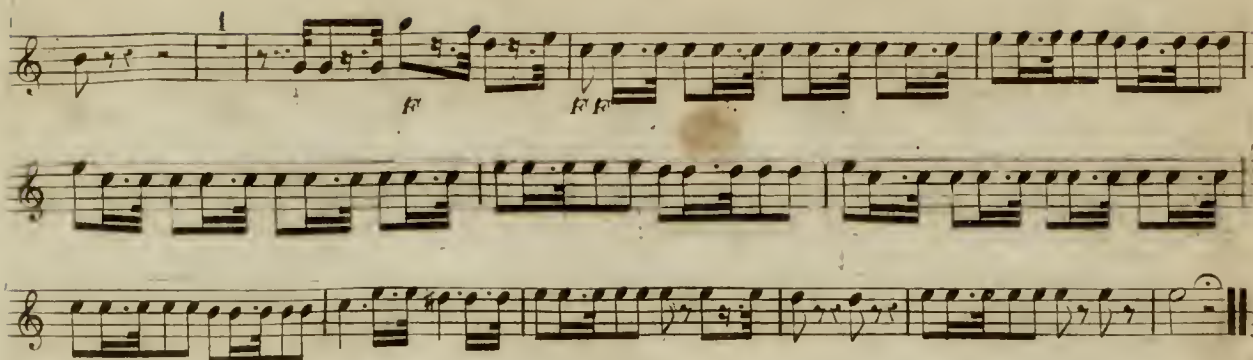
N^o. 8. Allegro.

ff
rinf.
ff
ff
ff
cres.
ff
ff
ff
Couplet.
ff

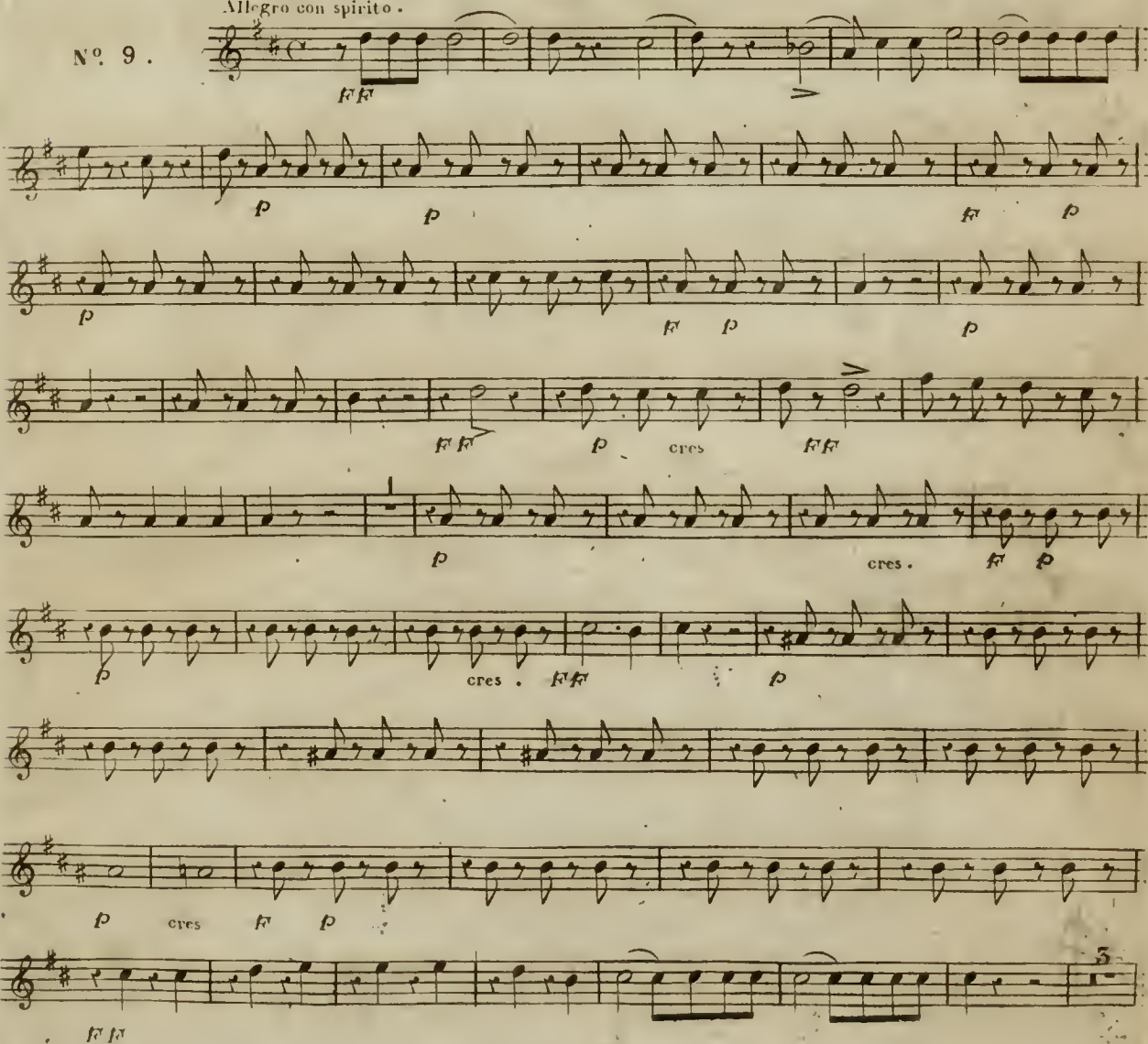
(518. Mg.)

CLARINETTO II^o

13



Votre argent est gagné monseigneur allons

*Allegro con spirito.*N^o 9.(318.M⁸.)

CLARINETTO II^o

cres. rinf. ff ff

ff

ff

ff

ff

12

c'en est fait je suis vengé p cres.

rinf.

p cres.

rinf. ff p

ff p

ff p

ff p cres. ff

CLARINETTO 11^o

15

p *cres.* *rinf.* *ff* *ff*

de suite le N^o 10.

N^o 10. *Allegretto.* 28 10
 en si b. *te* - - - - - *te pp*

ff *Andantino.* *p*

ff *Andantino.* *p*

ff *Andantino.* *p*

ff *Andantino.* *p*

ff *Andantino.* *p*

ff *Andantino.* *p*

ff *Andantino.* *p*

CLARINETTO II.^o

Comme je ferais un fanal.

Allegro con spirito.

N^o 11.

Musical score for Clarinet II, N° 11, titled "Comme je ferais un fanal." The tempo is "Allegro con spirito." The key signature is one sharp (F#) and the time signature is common time (C). The score consists of 11 staves of music.

The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a series of eighth and sixteenth notes, with a measure rest marked "22". Dynamics include *p*, *cres.*, *f*, *p*, and *f*.

The second staff continues the melodic line with eighth notes and rests, marked with *f*, *p*, *f*, *p*, *cres.*, *f*, *rinf.*, *f*, and *f*.

The third staff features a series of eighth notes, marked with *f* and *f*. A measure rest is marked "8".

The fourth staff continues with eighth notes and rests, marked with *p*, *cres.*, *rinf.*, *f*, *f*, *f*, and *f*. A measure rest is marked "9".

The fifth staff shows a melodic line with eighth notes and rests, marked with *f*, *f*, and *f*. A measure rest is marked "35".

The sixth staff begins with a "solo." marking and continues with eighth notes and rests, marked with *f*. A measure rest is marked "9".

The seventh staff continues the solo with eighth notes and rests, marked with *f*. A measure rest is marked "19".

The eighth staff features a melodic line with eighth notes and rests, marked with *cres.*, *rinf.*, and *f*. A measure rest is marked "3".

The ninth staff continues with eighth notes and rests, marked with *p*, *cres.*, *rinf.*, and *f*. A measure rest is marked "6".

The tenth staff features a melodic line with eighth notes and rests, marked with *f*. A measure rest is marked "6".

The eleventh staff concludes the piece with eighth notes and rests.

CLARINETTO II?

Les innocens plaisirs de sa chère Elodie.

N^o 12. Allegretto poco mosso.

Clar. en ut.

p Soli.

3/8

7

8

4

13

2

8

86

2^o Violino.

Flûte

8

N^o 13. All^o con spirito.

Tiens, tiens, voici toute la troupe

en ut.

3

14

CLARINETTO II^o

19

Voici, voici votre E-lo-die. é-cou-tez tous é-cou-tez E-lo--die
un ra-vis-seur je lui dois l'ha--bi-tant du mont sau--va

21

cres *f* *f*

Cantabile. 5

9 3 9 3

p *p* *p*

O Dieu! Roger, Marceline, c'est lui je mourrai dans ses bras.

Allegro.

N^o 14:
en ut.

l'ha--bi-tant du mont sau--va

1^{re} Clar: Solo. 3

p Cantabile *f* *f* *p*

Allegro.

f *f* *p* *f* *f*

3

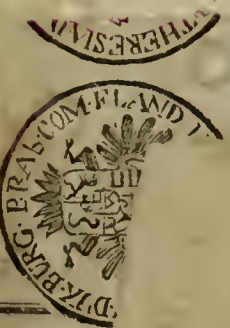
p

f *f* *pp* *f* *f*

(518. M⁸)

Asiatic

NES IMPER.
PERILLER
omate de Fes
ul.



Argent Gourant
de Brabant.
100°
R. 100. den. d. d.
3. 1. 3 59
0. 2. 7 28

fagotti

Le Solitaire.

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OUVERTURE.
SOLITAIRE.

Andante.

FAGOTTI.

Handwritten musical score for Bassoon (Fagotti). The score is written on ten staves. It begins with a key signature of one flat (B-flat) and a common time signature (C). The first staff contains a melodic line with slurs and accents. The second staff continues the melody with slurs and accents. The third staff continues the melody with slurs and accents. The fourth staff continues the melody with slurs and accents. The fifth staff contains a measure marked '28' and a measure marked '4', followed by a crescendo (cres:) and a piano (p) dynamic. The sixth staff contains a measure marked '4' and a measure marked '2', followed by a crescendo (cres:) and a piano (p) dynamic. The seventh staff contains a measure marked '3' and a measure marked '1', followed by a piano (p) dynamic. The eighth staff contains a measure marked '1' and a measure marked '2', followed by a piano (p) dynamic. The ninth staff contains a measure marked '1' and a measure marked '2', followed by a piano (p) dynamic. The tenth staff contains a measure marked '1' and a measure marked '2', followed by a piano (p) dynamic. The score includes various musical notations such as slurs, accents, and dynamics (p, p cresc.).

De suite le N° 4.

N^o 1.
All^o Moderato.

FAGOTTI.

This musical score is for a Bassoon (Fagotti) part, marked 'N^o 1.' and 'All^o Moderato.' The score is written on ten staves, each with a bass clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by repeat signs and first/second endings. The dynamics range from piano (p) to fortissimo (ff), with crescendos (cres.) and decrescendos (decres.) indicated. The score includes a 'solo.' section at the beginning and a 'solo.' section towards the end. The tempo is marked 'All^o Moderato.' The score is written in a single system, with the staves connected by a brace on the left.

solo.

cres.

p

ff

1

2

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1000

on fait ces apprêts . que stee donc.

et qui donc. et qui donc.

plus animé.

et crac. *p*

cres.

cres.

riaf. *solo.* *riaf.* *solo.* *cres.*

p *cres.* *riaf.* *kk* *cres.* *riaf.*

N^o 3.

All^{to} Moderato.

p assai.

p solo *p* *p* *Chut.* *solo.*

Chut. *p* *solo.*

kk p *kk p* *solo.*

5^e Couplet.

p *p* *Chut.* *Chut.* *p* *solo.*

solo. *kk* *p*

Cayenne

FAGOTTI.

N° 4. De m'instruire de sa destinée
Cantabile.

me par - lant en sa fa - veur me
par - le en sa fa - veur
Andante.
Andantino Grazioso.
si l'écho de la
vic - ré - pe - te mes ac - cents
la fleur qui vient d'é -
clo - - - re
il m'ap - pel - le son a - mie je veux l'être et je le dois

N° 5. Pourquoi depuis quelques jours m'a-t-il abandonné
All.^o Agitato.

9
V.S.

This image shows a page of handwritten musical notation, likely for a piano piece. The notation is written on multiple staves, with various musical symbols including notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 3/4. The piece features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p* (piano), *f* (forte), *cres.* (crescendo), and *decresc.* (decrescendo). There are also articulation marks like accents and slurs. The handwriting is in ink on aged paper, and the overall style is characteristic of 19th-century musical manuscripts.

FAGOTTI. C'est l'amour l'amour Elodie que vois-je

Nº 6.
Andantino.

ff 8 p cres.

1 ff 1 p

p cres. ff pp

1 ff 6

ff 3 p p cres. rinf. ff

1 p 1 p

p ff pp

1

1 solo.

Nº 7.
Allegro.

8 7

ff p

1 4 solo. tr. p p

cres. ff

pp ff p

ff ff p cres. rinf. rinf. ff

1 pp pp

p *cres.* *rinf.* *ff* *pp* *p* *cres.* *rinf.* *ff* *p*

ff *p* *solo.* *solo.* *p* *p*

ff *p*

ff *p* *p* *p*

ff *p* *p* *p*

ff *p* *p* *p*

ff *p* *p* *p*

ff *p* *p* *p*

ff *p* *p* *p*

ff *p* *p* *p*

FAGOTTI.

14

Handwritten musical score for Fagotti (Bassoons). The score is written on multiple staves, including vocal lines and piano accompaniment. The key signature is B-flat major (two flats). The tempo and dynamics are indicated throughout the piece.

Lyrics:

té-me-rai-re
in-no--cen-te

Tempo and Dynamics:

- p* (piano)
- cres.* (crescendo)
- pp* (pianissimo)
- Andante*
- All^o con Spirito*

The score includes various musical notations such as notes, rests, and dynamic markings. The bottom of the page features a handwritten signature and the number 548.M⁵.

1 Henry Jindusack V.S.

548.M⁵

Nº 8.

All.^o Marziale.

Et que le Diable emporte les poltrons.

N° 8.

All.^o Marziale.

The musical score is written for piano and consists of 16 staves. It begins with a treble clef and a common time signature (C). The key signature is one sharp (F#). The tempo and mood are indicated as 'All.^o Marziale.' The score includes various musical notations such as dynamics (p, f, cresc., solo.), articulation (accents), and repeat signs. The piece is written for piano and includes a solo section.

3. Couplet.

p *cres.* *f* *f*

cres *f* *f*

14

N^o 9.

Votre argent est gagné Monseigneur.

All^o Con Spirito.

15

548, M^e

Measures 1-9 of the Fagotti part. Dynamics include *f*, *p*, *cres.*, and *rinf.*

N° 10.

De suite le N° 10.

All. Brillante.

Measures 10-43 of the Fagotti part. Dynamics include *f*, *p*, *cres.*, *rinf.*, and *solo.*. Performance instructions include *And. no* and *Allegretto*. The score also includes the text "N° 10." and "De suite le N° 10.".

N^o 11.

Nº 11. Comme j'en ferais un Fanal.

All^o. Con Spirito.

1 2 3 4 5 6 7 8 9 10 11

FAGOTTI.

Handwritten musical score for two Fagotti (Bassoons). The score is written on two staves, each with a treble and bass clef. The music is in 3/4 time. The score includes various dynamics such as *cres.* (crescendo), *rinf.* (rinfacciato), *p* (piano), and *ff* (fortissimo). There are also performance instructions like *Plus animé.* and *2* indicating a second ending. The score is numbered 518.M5 at the bottom.

Musical score for "L'Espresso" by Franz Schubert, Op. 18, No. 1. The score is in bass clef with a key signature of one sharp (F#). It features a piano introduction and a vocal melody. The piano part includes dynamic markings like *p*, *cres.*, and *rinf.*, and articulation like *7* and *2*. The vocal part includes the lyrics "vient sau-ver E-lo-di--e" and "ga-gné la". The score is numbered 7 and 2 at the end of the staves.

par-tie ~~44~~
N^o 12.

Les innocens plaisirs de sa chère Etodie

N^o 12.

Allegretto poco Molto.

Nº 12.
L'innocens plaisir de sa chère Libbie.
Allegretto poco Molto.

Handwritten musical score for a piece titled "L'innocens plaisir de sa chère Libbie" by N. 12. The tempo is marked "Allegretto poco Molto." The score is written on ten staves in bass clef with a key signature of two sharps (F# and C#). It includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "solo.". There are also some handwritten annotations and a large "01" in the middle of the score.

13

solo, con espressione.

СРЕС.

Nº 13

5 14

voi - ci voi - ci vo-tre E-lo-

Basso pizzicatto.

Cantabile.

E - cou - tez tous cou - te E - lo -

faible or-pheline

p *solo.* *solo.* un ravis-

p 6 5 3 je lui dois *p.* ge a l'ha---bi-

tant du mont sau---va---ge

N° 14. O Dieu Roger, Marceline, c'est lui je mourrai dans ses bras.

Allegro.

Cantabile.

solo. *Allegro.*

pp *cres.* *cres.*

Cerno 1.

L. Pollicar

OUVERTURE:
SOLITAIRE.

Andante.

COB E_a RE.

pp *sf* *cres.* *sf*

pp *sf* *6* *p* *7*

pp *6* *3*

Allegro Spirito.

COB E_a FA. *fa*

sf *20* *sf*

sf *1* *cres.* *sf* *cres.* *sf*

40 *24* *2* *24* *p*

cres. *sf* *p* *cres.*

cres. *sf* *6* *p* *cres.* *a* *ppco*

rinf. *sf*

sf

3

CORNO PRIMO

27

p d.m. COR E. RE. *f*

2

cres. p *cres.* *f*

7

cres. *p* *cres.* *f* *p*

2

cres. *p* *cres.* *f* *p* *cres.*

6

cres. *f*

1.17 F_{12}

8

CORRECTION

Cres.

Il faut la ramener au château, Venez Marceline.

COR^d F. R. E.

right.

CORNO PRIMO.

Allegro.

5

p assai.

cred.

8

40

p

2

p

45

5

p

solo.

6

cred.

en fait

1

3

ces ap- prets

qu'est-ce donc

1

qu'est-ce donc.

2

et qui donc

1

et qui donc

22

plus animé.

40

cred.

2

p

p

p

cred.

rinf.

cred.

rinf.

548. M⁵

V.S.

Qui la chante a ravir ah voyons je vous prie.

N° 3.

Allegretto.

En SOL. 2 8 16 12

Chut Chut

3° Couplet.

Chut Chut

N° 4.

Cantabile.

Deminstruire de sa destinée

En FA. p fp

solo. me parle en sa fa - - - veur me

Andante.

par - - - le en sa fa - - veur.

9 solo. cres. rinf.

Andantino.

solo. 6 7

Allegretto.

il m'appel - le sou a -

348.M.

548. M⁵

Il me tue . . . c'est l'Amour, Elodie que vois-je.

En SOL. *ff*

rief.

rief. p 15

p 1

0708

CFO2

De suite de la N^o 7.

Allegro.

LET. 24

...

p cres

CP 96

ring

CROSS

CFO

ref.

СРОБ

rinf

七七

En FA.

548. M⁶

Y.S.

CORNO PRIMO.

9

COR E \flat F \sharp .

1

3

1 1 1 1

6

E \flat M \flat 15

Largo.

cres. rinf.

1

cres. rinf.

COR E \flat F \sharp .

6

1

1 1 1 1

5

E \flat U \flat . Andante. Allegro. téméraire

innocente

cres.

518. M \flat .

N°8.

Oui buvons et que le Diable emporte les Poltrons.

Allegro.

En UT. Solo.

p *cresc.* *f*

4^e Couplet.

p *cresc.* *rinf.*

CORNO PRIMO.

44

mus. **ff**

ff **ff**

Al.^o Spirito. **ff** **ff**

Es B E. **ff**

ff **p** **p**

ff **p** **p**

ff **p** **ff**

p **ff** **ff** **ff** **ff** **ff**

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ff **ff** **ff** **ff** **ff** **ff**

ff **ff** **ff** **ff** **ff** **ff**

ff **ff** **ff** **ff** **ff** **ff**

548. M^e c'enest fait je suis ven-gé V.S.

p *cres.* *ritaf*

p *cres.* *ritaf*

f *p* *f* *p*

p *f* *p*

f f p cres. *f f p*

cres. *ritaf* *f f* *p* *cres.*

cres. *f f*

pp *Morcedo.* *pp solo.* *40.* *De suite le N° 10.*

N° 10.
Allegretto. *6* *8* *En Sib. Grave. tē* *tē* *p*

Andantino. *4* *7 mon coeur*

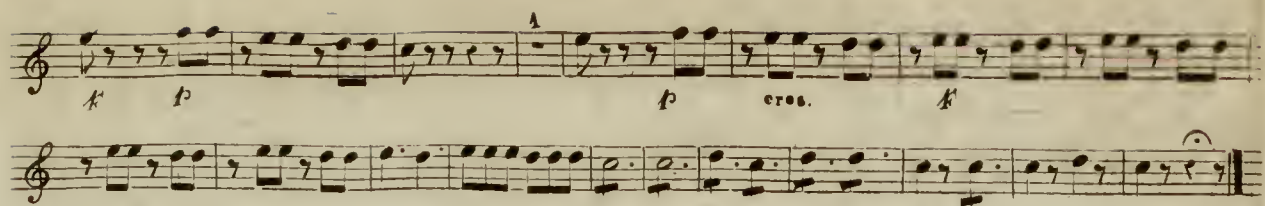
pp *las je n'entends au - cun*

40 *46* *Allto* *pp* *10* *p*

bruit. *2* *f* *p* *cres.* *f* *lent. 1^{er} tempo.* *7* *22*

pp *p* *4*

548. M.

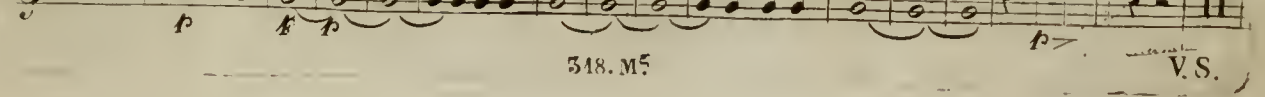
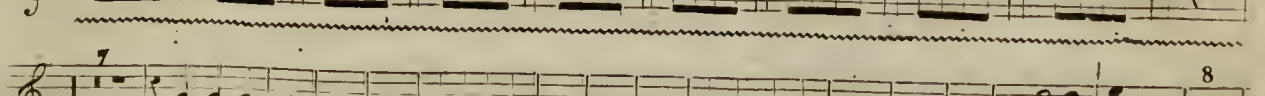
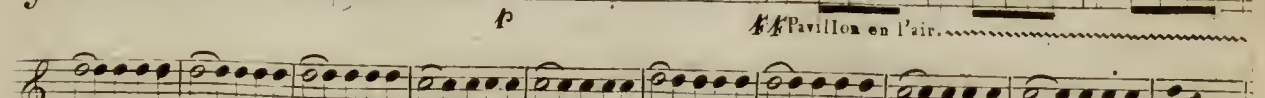
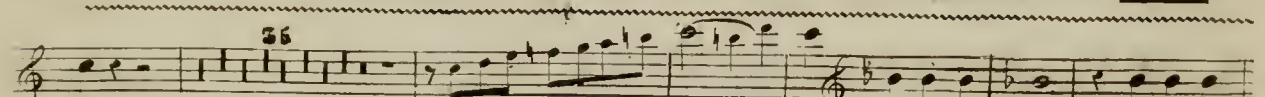
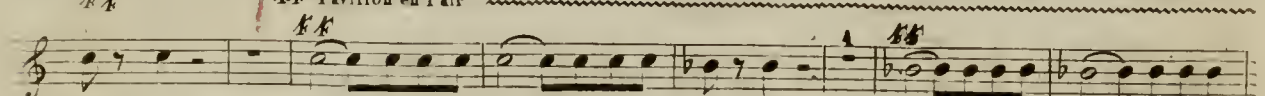
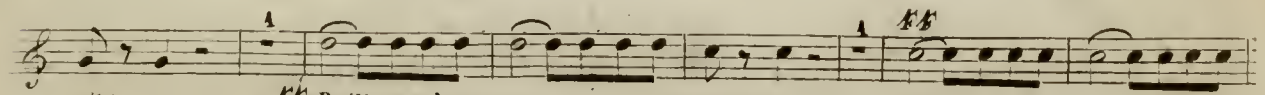
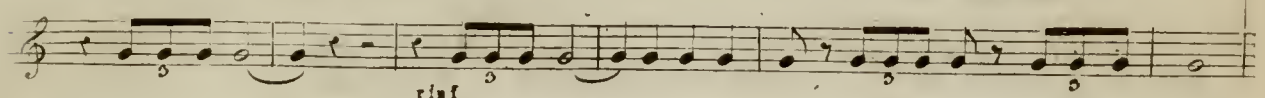
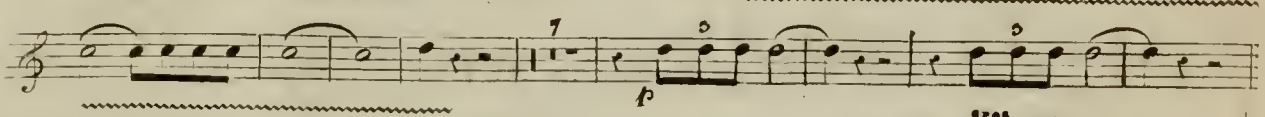
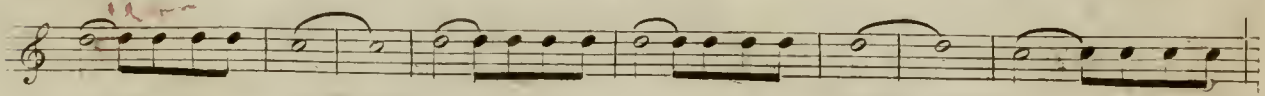
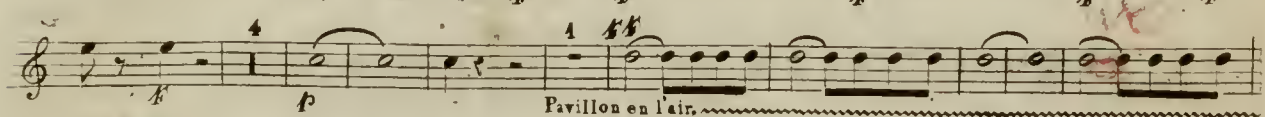
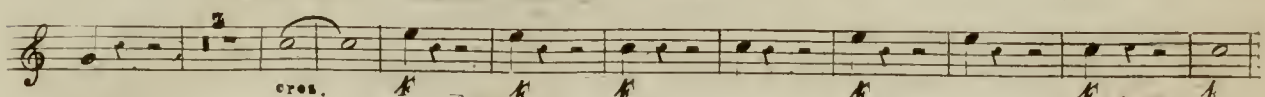
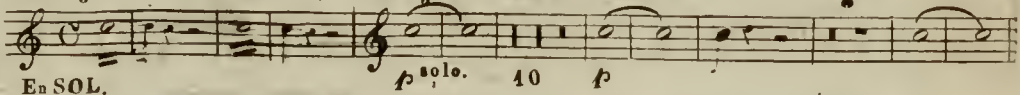


N° 11.

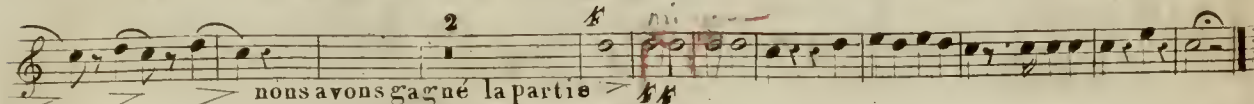
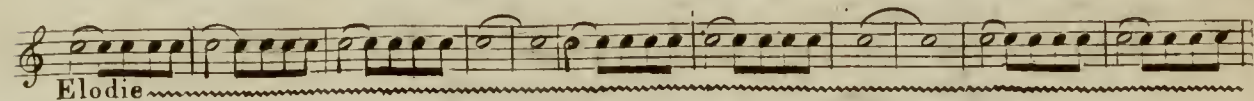
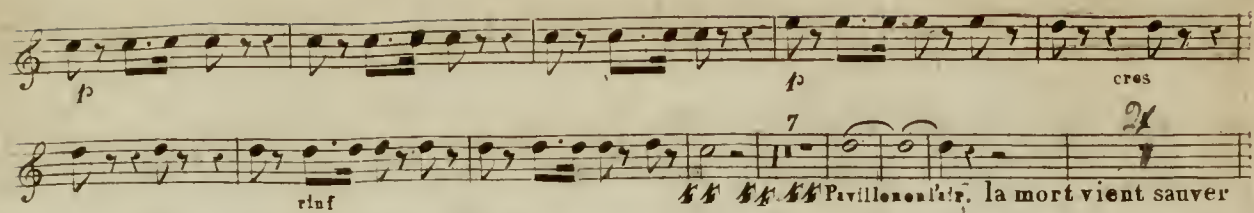
Ah si j'avais ma Lanterne, comme j'en ferais un Fanal.

All^o Con Spirito.

En SOL.



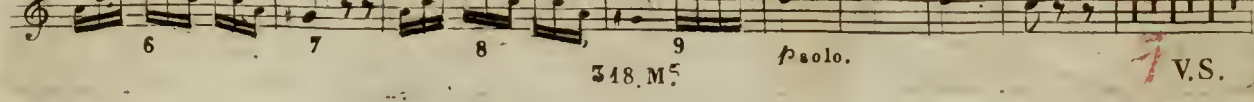
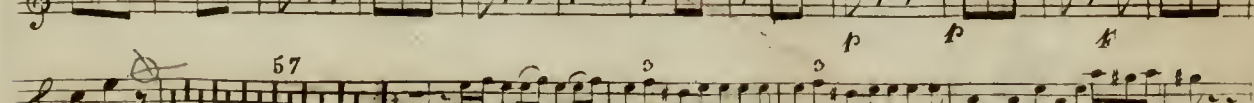
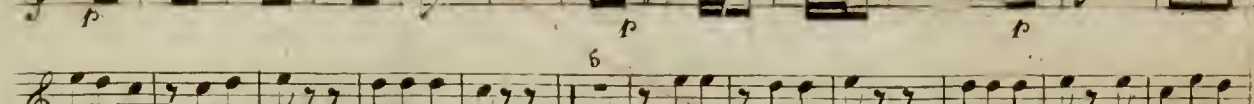
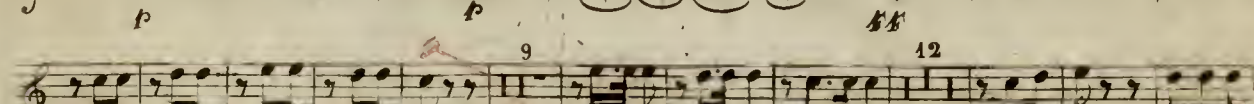
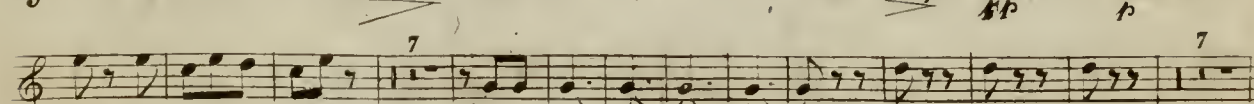
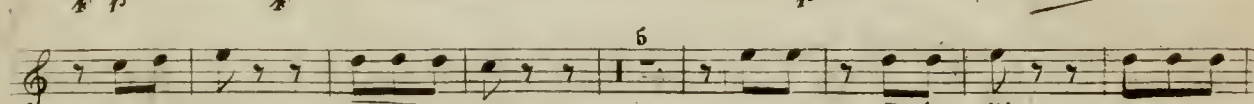
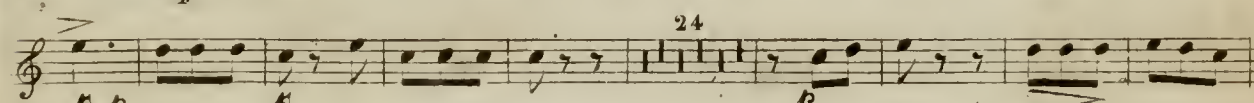
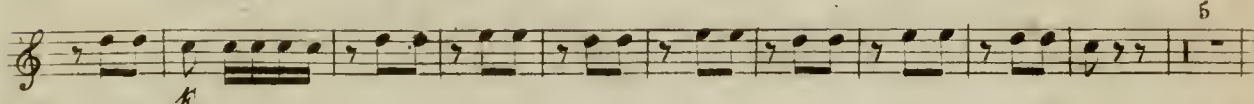
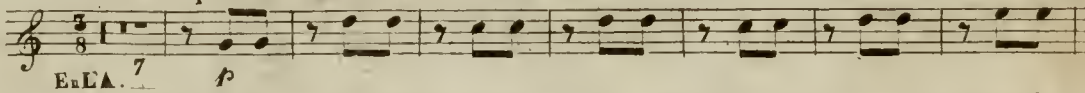
Handwritten musical score for "Pavillon ou l'air." in E major, 16 measures. The score is written on 11 staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff has a "p" (piano) dynamic marking. The second staff has a "1" fingering. The third staff has a "1" fingering and a "Pavillon ou l'air." text marking. The fourth staff has a "1" fingering. The fifth staff has a "1" fingering. The sixth staff has a "1" fingering and a "Desuite En MI." text marking. The seventh staff has a "1" fingering and a "16" measure marking. The eighth staff has a "1" fingering and a "7" measure marking. The ninth staff has a "1" fingering and a "p" (piano) dynamic marking. The tenth staff has a "1" fingering and a "p" (piano) dynamic marking. The eleventh staff has a "1" fingering and a "p" (piano) dynamic marking. The score ends with a double bar line and a "6" measure marking.



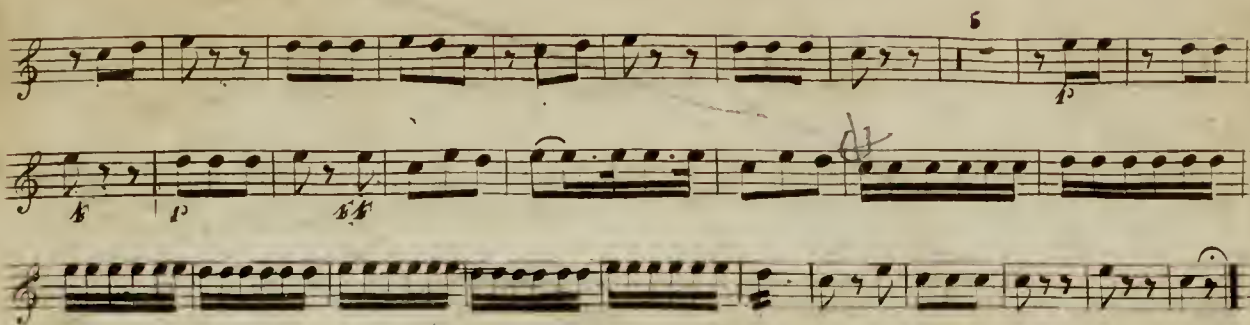
N°12.

Les innocens plaisirs de sa chère Elodie.

Allegretto.

348. M⁵*p* solo.

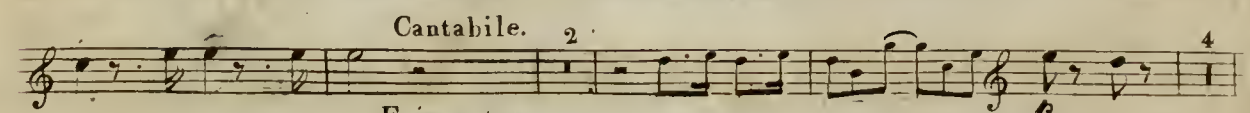
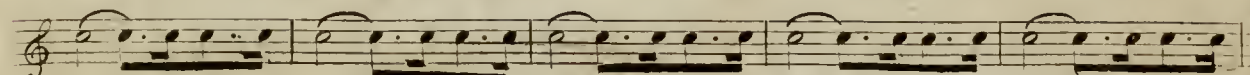
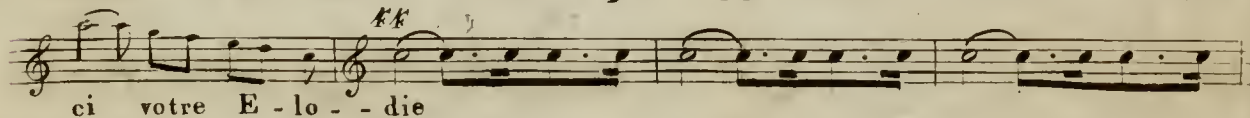
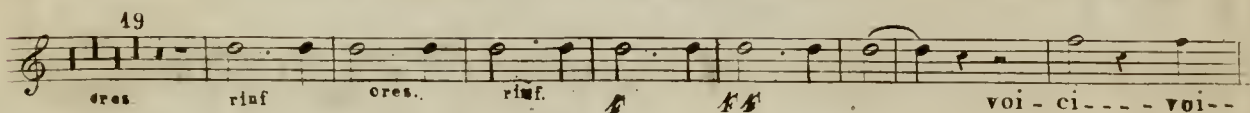
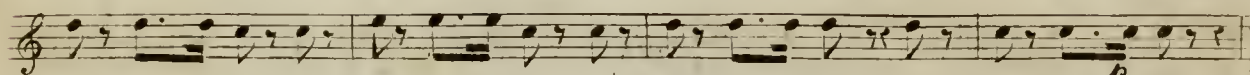
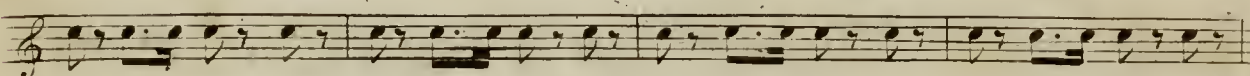
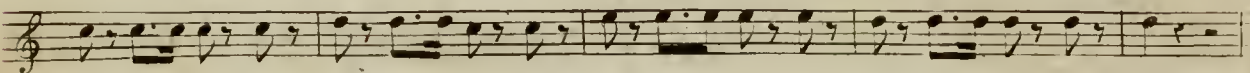
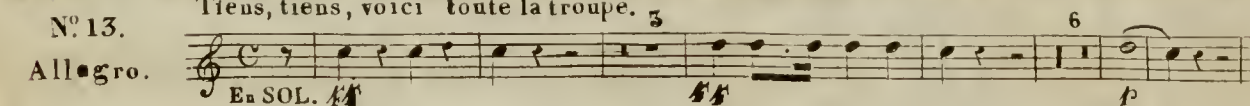
V.S.



N° 13.

Allegro.

Tiens, tiens, voici toute la troupe. 3

E_b SOL. *ff*

un ra - vis - seur
je lui dois
tant du mont sau - va - ge

3 5

p *p*

a

l ha - bi -

O Dieu! Roger, Marceline c'est lui je mourrai dans ses bras.

N° 14.

Allegro.

En UT. *ff*

Cantabile.

3 5

ff

1

ff

p

Allegro.

ff

3

p

ff

2 1

p

ff

348. M 5

Fin.



Curm. 2^e

Politique

De

CORNO SECONDO.

Andante.

OUVERTURE

SOLITAIRE.

6 COR EN RE. *p* *cres.* 6 3

p solo. 20

Allegro.

cres. *po. ca.* 40 solo. 24 2 6

cres. *cres.* 27

p *dim.* *En RE.* 2 7 2

p *cres.* 2 6 *pp* *p* *cres.* *pp* *p* *cres.*

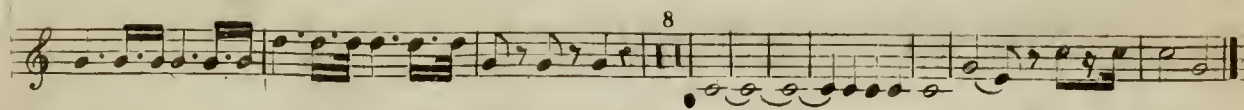
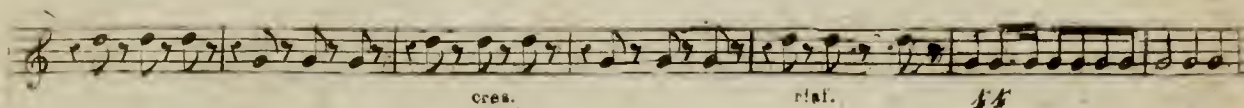
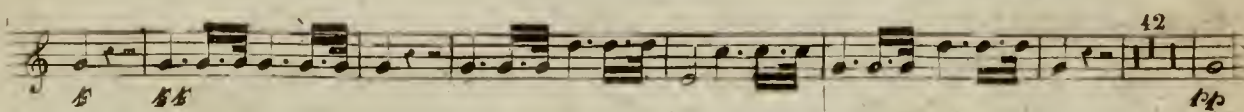
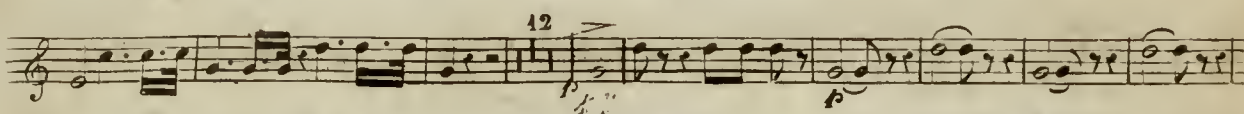
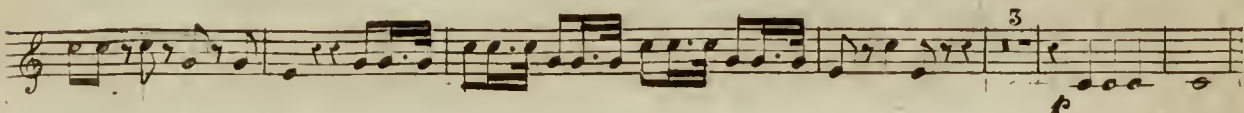
cres. *p* *cres.* *cres.*

CORNO SECONDO.

5

N° 1.

All.^o Moderato.



CORNO SECONDO

Il faut la ramener au chateau, Venez Marceline.

N° 2.

All^o Vivace.

6
E. B. E. solo. *p*

p *cres.* *ria.*

cres. *ria.*

f *p*

4 5 2 *f* *p*

1 2 6 8 3 *f* *p* *p*

cres. *ria.* *ria.*

f

3 *f*

Allegro.

f *p* *cres.* *ria.*

10 2 *f* *p* *f*

8 1 16 *p* *f*

CORNO SECONDO.

5

6

7 *f* *ff* 1 *cres.* 3

on fait ces ap-prets qu'est-ce

1 2 4

done qu'est-ce donc et qui donc

1 25 *ff*

et qui donc plus animé. *f*

cres. *p* 10 2

cres. *rinf.* *p* *p*

p *cres.* *rinf.* *ff* *p* *cres.* *rinf.*

N° 3.

Qui la chante a ravir, ah voyons je vous prie

Allegretto.

Ea SOL solo.

6 8 46 42 7 *ff*

Chut. Chut. *pp*

ff *p* *ff* *p* *p* 2 %

46 42 *pp*

2° Couplet. Chut. Chut. *pp*

ff *p*

De m'istruire de sa destinée

Cantabile.

N° 4.
Cantabile.

Démistruire de sa destinée

En FA. solo. me parle en sa fa-veur le en sa fa-veur il m'ap-pel-le son a mie je veux l'être et je le dois

No 5.
Allº Agitato.

Pourquoi depuis quelques jours m'a-t-il abandonné

En SI Grave. Plus animé. pressez un peu

7

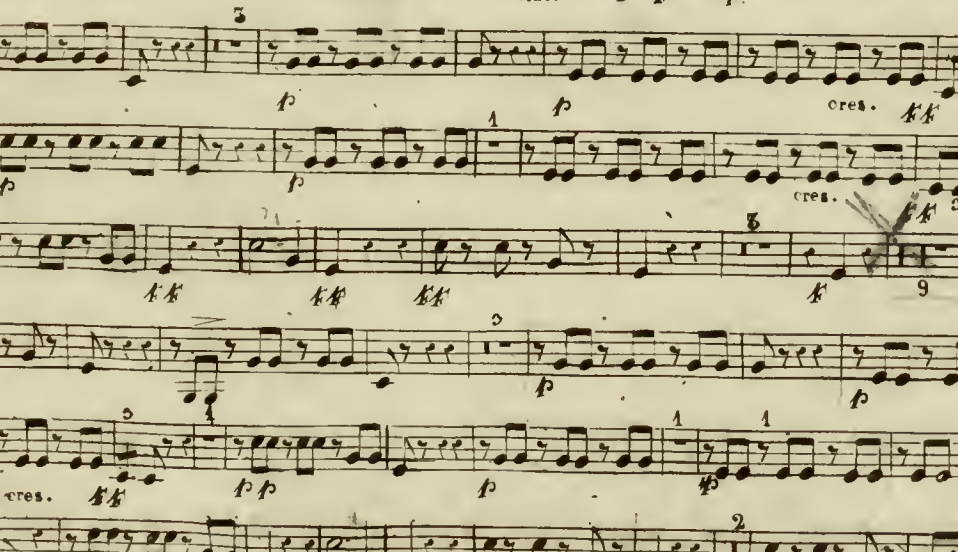
































This image shows a single page from a handwritten musical manuscript, likely for a piano piece. It contains ten staves of music written in treble clef. The notation is dense, featuring many sixteenth and thirty-second notes, often grouped in beams. Dynamic markings include 'p' (piano) at the beginning of several phrases, followed by 'cres.' (crescendo) and 'rinf.' (rinforzando). There are also numerous accent marks (^) placed over specific notes. Measure numbers (1, 4, 6, 9) are written above some of the staves. The handwriting is elegant and typical of the late 19th or early 20th century. The paper appears aged, with some slight discoloration and wear along the edges.

N.º 6.

Il me tue.... C'est l'Amour Elodie que vois-je

Andantino.

EN SOL.

Andantino. 
En SOL.  13 rinf.  p. 
 p.  1 p.  cres.  
 p p  p  1 p.  cres.  
 p p      9 rinf. 
  p         

Allegro.

Nº 7.
Allegro.

9

348. M⁵

V.S.

N° 8.
Allegro.

Oui buvons et que le Diable emporte les poltrons

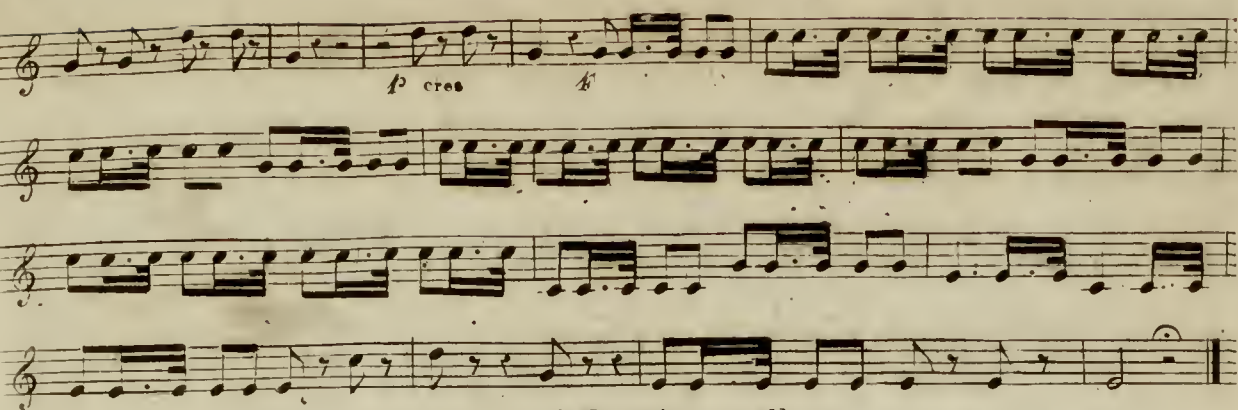
En UT. *ff solo*

1

2

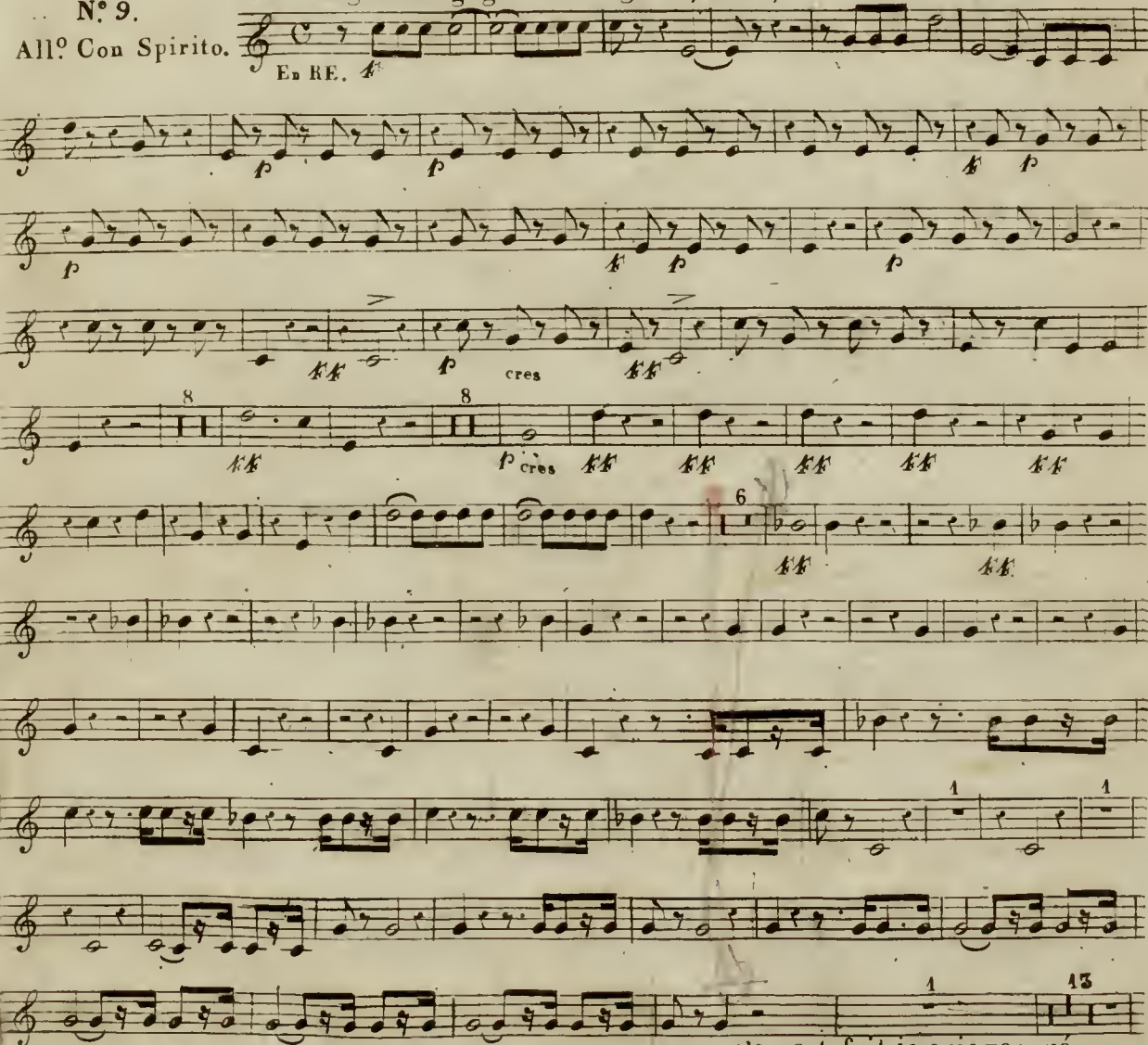
4° Couplet.

2



N° 9.

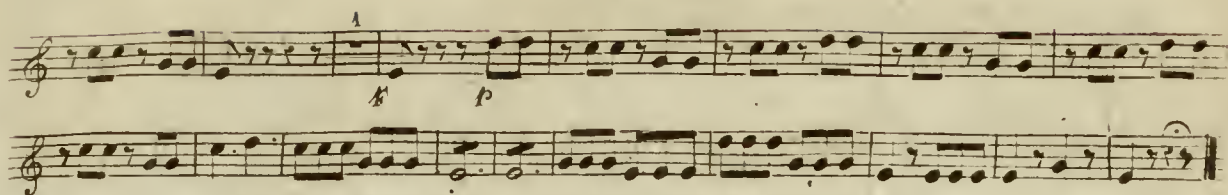
Votre argent est gagné Monseigneur, allons,

All^o Con Spirito.

Musical score for Horn 2, featuring various musical notations, dynamics, and French lyrics. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The music is marked with dynamics such as *p* (piano), *cres.* (crescendo), and *inf.* (infinitesimal). The second staff includes a measure with a '4' above it. The third staff has a measure with a 'K' and a 'p' below it. The fourth staff has a measure with a 'K' and a 'p' below it. The fifth staff has a measure with a 'K' and a 'cres.' below it. The sixth staff has a measure with a 'K' and a 'cres.' below it. The seventh staff has a measure with a 'K' and a 'cres.' below it. The eighth staff has a measure with a 'K' and a 'cres.' below it. The ninth staff has a measure with a 'K' and a 'cres.' below it. The tenth staff has a measure with a 'K' and a 'cres.' below it.

The score includes the following text and markings:

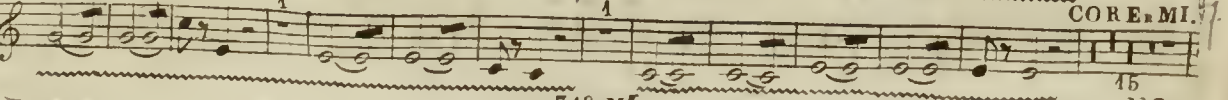
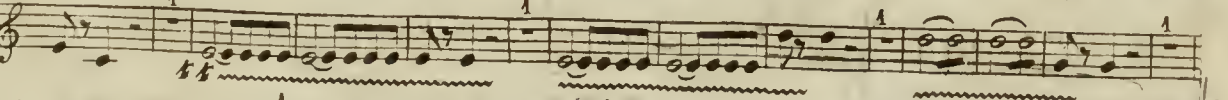
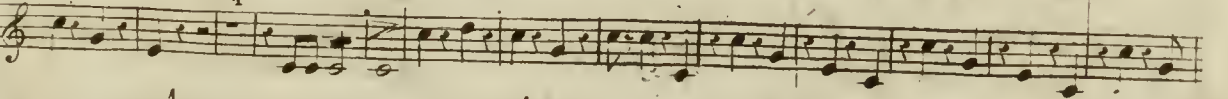
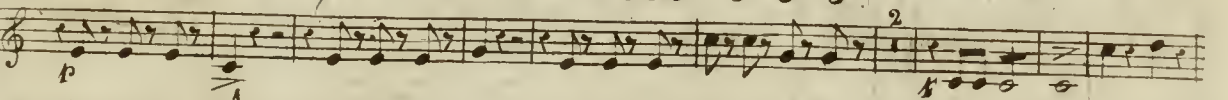
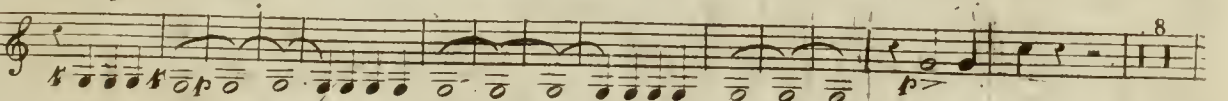
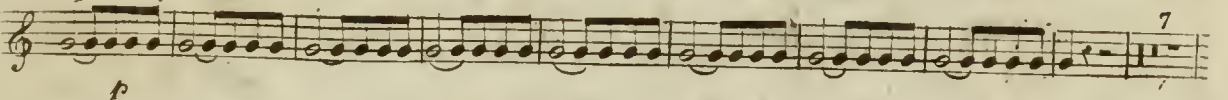
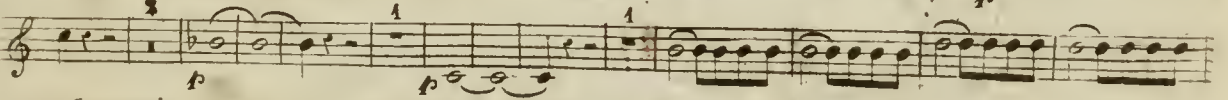
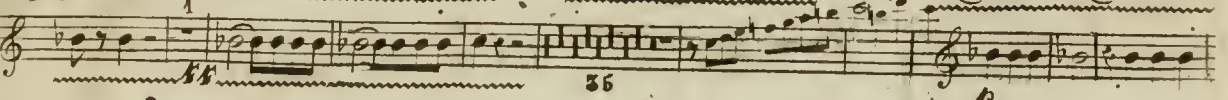
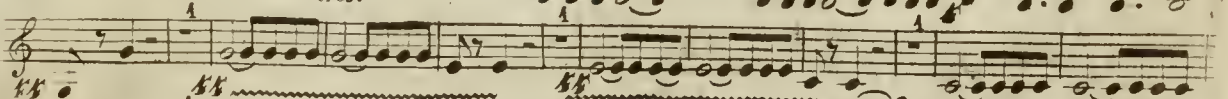
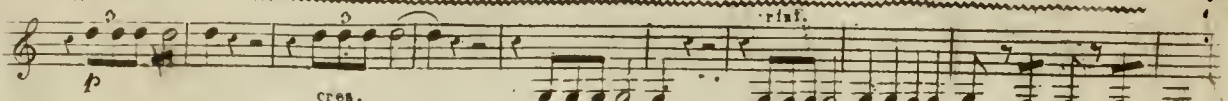
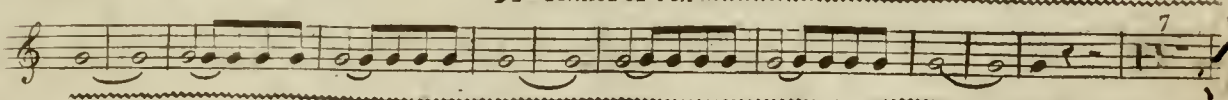
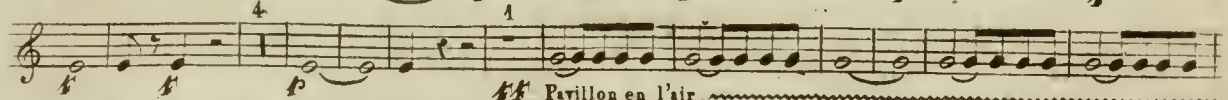
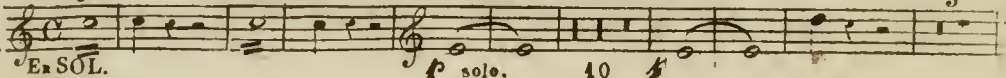
- Morendo.*
- N° 10.
- Allegretto.
- En SI Grave.
- 28
- 2
- 40
- And^o
- 4
- 7
- mon coeur
- 4
- 40
- 16
- las je n'en-tends au-cun bruit
- 40
- Allegretto.
- 2
- té-----te
- 7
- tempo. 4^o
- pp
- 4
- 518. M⁵



N° 11.

Ah si j'avais ma Lanterne comme j'en ferais un Fanal.

All^o Con Spirito.



CORE MI.

CORNO SECONDO.

1

1

1

1

1

7

cres.

1

3

9

plus animé.

cres. rinf.

6

p

cres.

rinf.

7

sauver Et lo-die

1

nous avons gagné la pai

tie

Les innocens plaisirs de sa chère Elodie.

E. L. A.

N. 13.

Allegro.

E. SOL

318. M⁵

Solitaire

1^{re} Tromp.

OUVERTURE

TROMPETTE 1^{re} EN RE.

Andante

SOLITAIRE.

The musical score is written for a single trumpet part in E major. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The score consists of 14 staves of music. Key features include:

- Measure numbers: 6, 20, 30, 40, 50, 60, 70, 89.
- Dynamics: *ff* (fortissimo) is used frequently throughout the piece.
- Tempo/Character changes: 'All^o spirito.' (Allegro spiritoso) is marked at measure 20.
- Articulation: Numerous accents and slurs are present.
- Rehearsal marks: Double bar lines with repeat signs are used at measures 20 and 89.
- Ending: The piece concludes with a double bar line at the end of the 14th staff.

N^o 1.

Introduction.

All^o Moderato.

N^o 2.

En RE Il faut la ramener au chateau, venez Marceline

All^o Vivace.

3

Nº 3.
Allegretto.

En UT 22 16 12 10

Ah voyons je vous prie

qui traverse chut chut

Couplet

chut chut

TROMPETTE 1^e

N^o 4.
CANTABILE.

En UT De m'instruire de sa destinée

Me parle en sa fa - - - veur me
par - - - le en sa fa-veur

Andte

Andantino

vois la fleur qui vient d'é-clo - re là fleur la fleur qui vient d'é - clo - - re

All^{to}

Rallentissez. 1^o Tempo.

N^o 5

All^o Agitato.

En SI B: Pourquoi depuis quelques jours m'a-t-il abandonné

le cœur viens ras - su -

rer

Plus animé

Presser un peu

cres

aban -

donne Elo-di-e laisse moi laisse moi mon mal - - heur

N^o 6. Tacet.

N^o 7.
ALLEGRO.

En UT.

1^{er} Violon2^e Viol:

97

Même mouv.

29

6

46

23

Entourons entourons l'autel entourons entourons

temè -

And^{te}

All^o

1

3

15

raire

innocente

7

Et que le diable emporte les poltrons

N^o 8.

ALLEGRO.

En UT

ff solo

ff

2

ff

3

3

8

ff

2

ff

2 %

5

ff

2

ff

2 %

2

6

ff

ff

2

ff

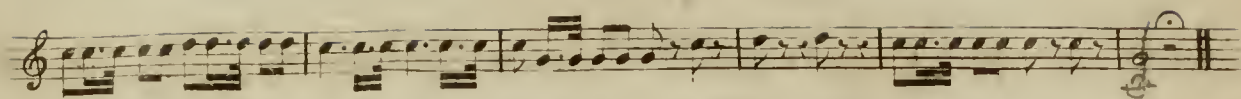
2

ff

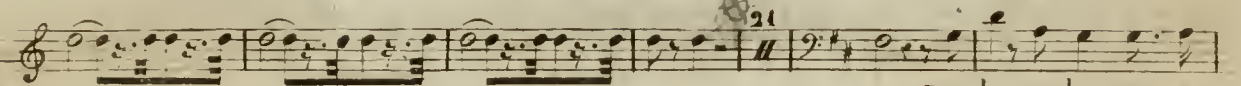
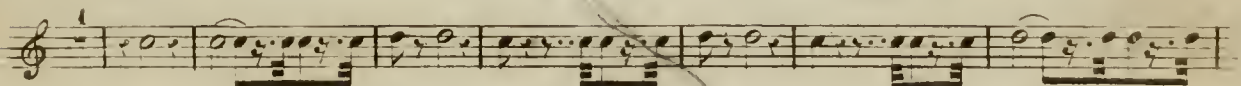
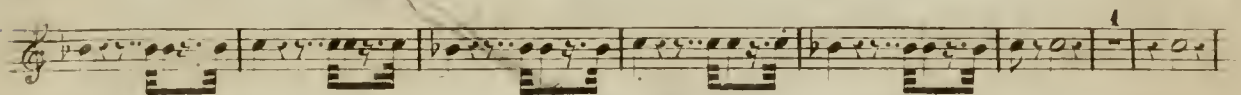
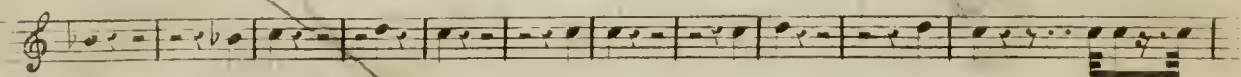
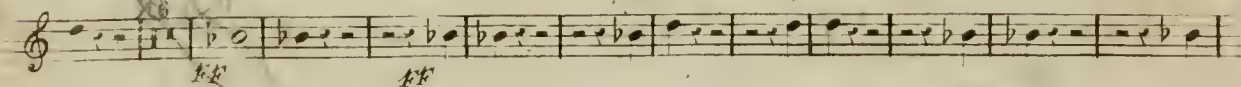
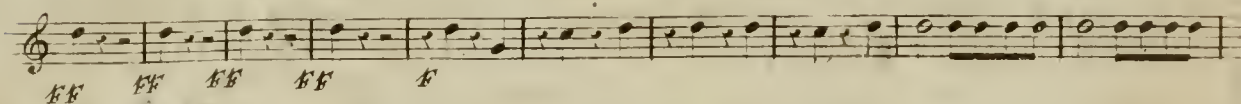
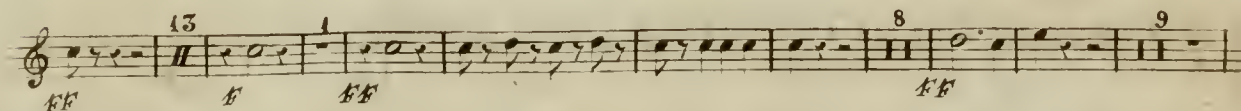
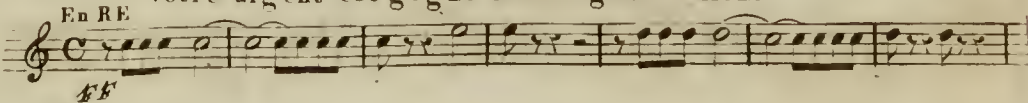
Couplet.

TROMPETTE 1^r

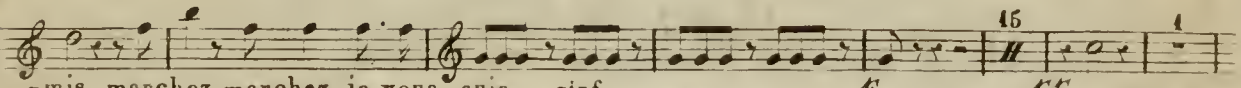
7



N^o 9. *All^o Spirito.* *En RE* Votre argent est gagné Monseigneur allons



par la par la mes a -

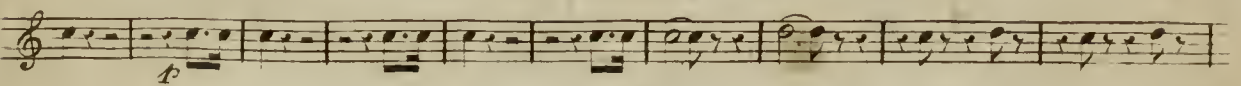


-mis marchez marchez je vous suis rinf



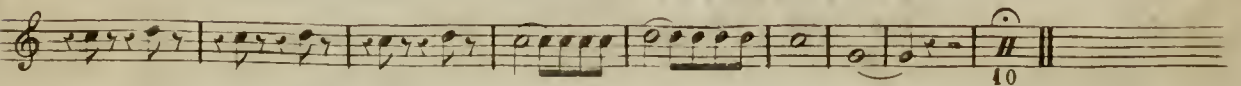
cres

rinf



rinf

rinf



40

548. M. G.

N^o 10. Tacet.

TROMPETTE 1^e

Comme j'en ferais un fanal

N^o 11.

Allo Spirito.

En UT

27

Ah si j'avais un fa-nal ah si j'avais un fa nal ô ciel ô

ciel ma maitresse est tra-hie Pavillon en l'air

17

7 solo

solo

31

Ah grands dieux quel tems quel ton-

uerre

36

Flute

2

15

solo

13

En LA

Plus animé

22

16

548. M. G.

cres

TROMPETTE 4^e

6 7

f *ff* *ff*

1

a sauver Elodie

15 *ff*

la partie

N^o 12. Tacet.

N^o 13.

All^o Spirito.

En UT

Tiens tiens voici toute la troupe

14

ff

24

ff *ff*

2

N^o 14.

ALLEGRO.

En UT

Ô Dieul Roger Marceline c'est lui je mourrai dans ses bras

ff

Cantabile

9 3 2

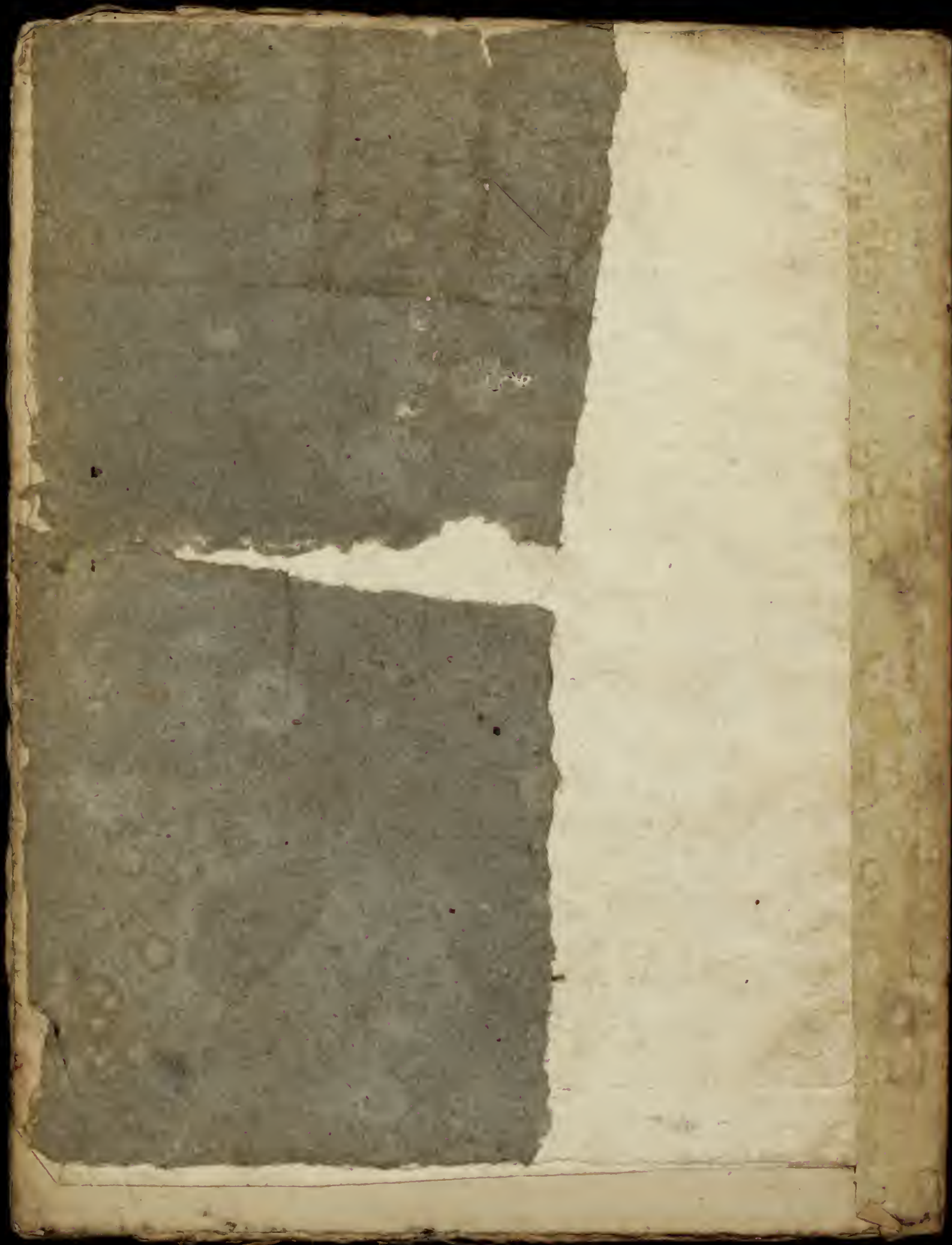
f *ff* *ff*

All^o

8 *ff*

7 6

f *ff* *ff*



OUVERTURE

 DU
SOLITAIRE.

 COMPLETTE 2^e PARTI

Andante

6 2 6

20 20

4 2 2 3

70

89

TROMPETTE 2^e EN UT.

N^o 1.
All^o Moderato.

Introduction

15 *ff*

18 *f*

21 *ff*

25 *f*

30 *ff*

Plus animé 7

N^o 2.
All^o Vivace.

En RE

Il faut là ramener au château, venez Marceline

19 *p* solo

24 *p* *cres*

26 *rinf*

28 *f*

30 *p*

32 *f*

34 *ff*

36 *f*

38 *ff*

40 *f*

42 *ff*

44 *f*

46 *ff*

48 *f*

50 *ff*

TROMPETTE 2^e

3

All^o

6 cres 45 *ff*

25 *ff*

sa voix de tonnerre et sa voix de tonnerre m'acri - é réponds

21 *ff* 4 3

on fait ces apprets qu'est ce

4 3 4 *ff* 4

donc qu'est ce donc et qui donc et qui

2 *ff* *ff*

donc

Plus animé

28 vite et me voi-

45 *ff*

la oh la la la oh mes amis oh quel ef - froy *cres* rinf

p *f* *p* *ff*

N^o 3.

Allegretto.

En UT Ah voyons je vous prie

22 46 42 40

qui traverse chut chut *ff* *p*

6 %

16 42 40

3^e Couplet. *ff* *p* *ff*

N^o 4.
CANTABILE.

En UT. De m' instruire de sa destinée

Me parle en sa fa - - - veur me

par - - - le en sa fa - veur

Andante

Andantino

je

All^{to}

vois la fleur qui vient d'éclo - re la fleur la fleur qui vient d'éclo - - - re

Rallentissez, a tempo

N^o 5.
All^o Agitato..

En SI.B:

Pourquoi depuis quelques jours m'a-t-il abandonné

de ta jeune a - -

- mie viens rassu - rer le cœur viens ras - su - - rer

Plus animé

23

cres

TROMPETTE 2^e

5

31
aban - donne Elo - di - e laisse moi laisse moi mon mal - heur

N^o 6. Tacet.

N^o 7.
ALLEGRO.

En UT. 1^{er} Violon.

2^e Violon.

97

Même mouvt 29

6 46

23
Entourons entourons l'autel entou-rons entourons

And^{te} All^o agitato.
1 3 15
innocente

7

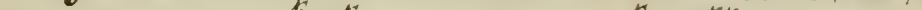
348 M. G.

Fin du 1^{er} Acte.

En UT. Et que le diable emporte les poltrons.

A handwritten musical score for the song "The Rose Tree". The score is written on eight staves of five-line music paper. The notation is in treble clef with a key signature of one flat (B-flat). The melody is written on the upper line of each staff, while the lower lines contain various musical notations including chords, accidentals, and fingerings. The piece begins with a treble clef and a key signature of one flat. The first staff has a "2" above the final measure. The second staff has a "3" above a triplet. The third staff has a "5" above a measure and a "2" above the final measure. The fourth staff has a "2" above a measure. The fifth staff has a "2" above a measure and a "5" above the final measure. The sixth staff has a "2" above a measure. The seventh staff has a "2" above a measure. The eighth staff has a "2" above a measure. The piece ends with a double bar line and a repeat sign.

* Couplet.



A handwritten musical score on three staves. The notation is in a single system, likely for a piano or similar instrument. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody and includes a measure with a '2' above it, indicating a second ending or a double bar line. The third staff continues the piece. The handwriting is in dark ink on aged, slightly yellowed paper.

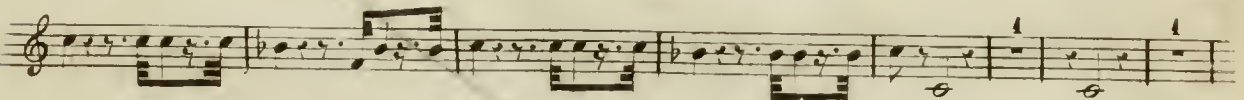
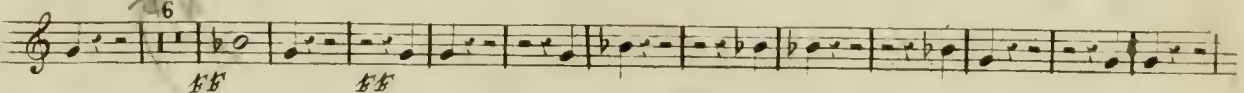
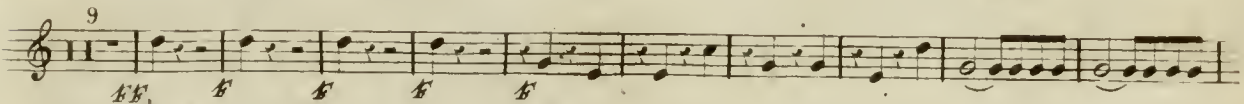
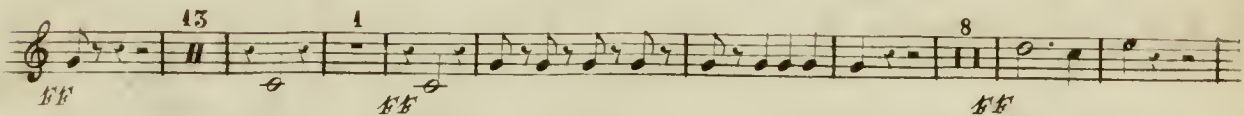
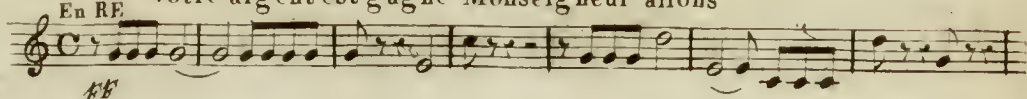
TROMPETTE 2^e

7

N^o 9.

En RE

Votre argent est gagné Monseigneur allons

All^o Spirito.

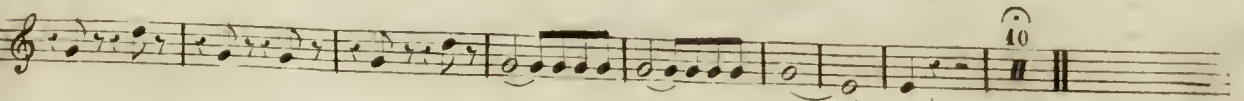
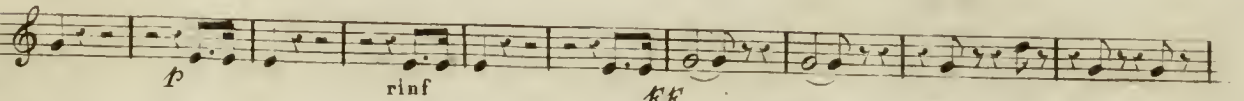
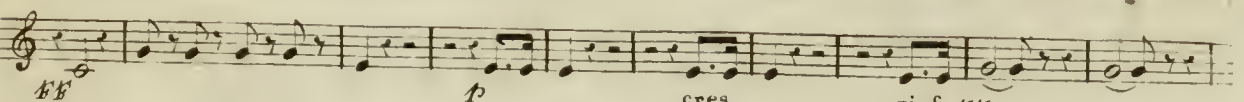
par la par la mes a-

mis marchez marchez je vous suis

rinf

f

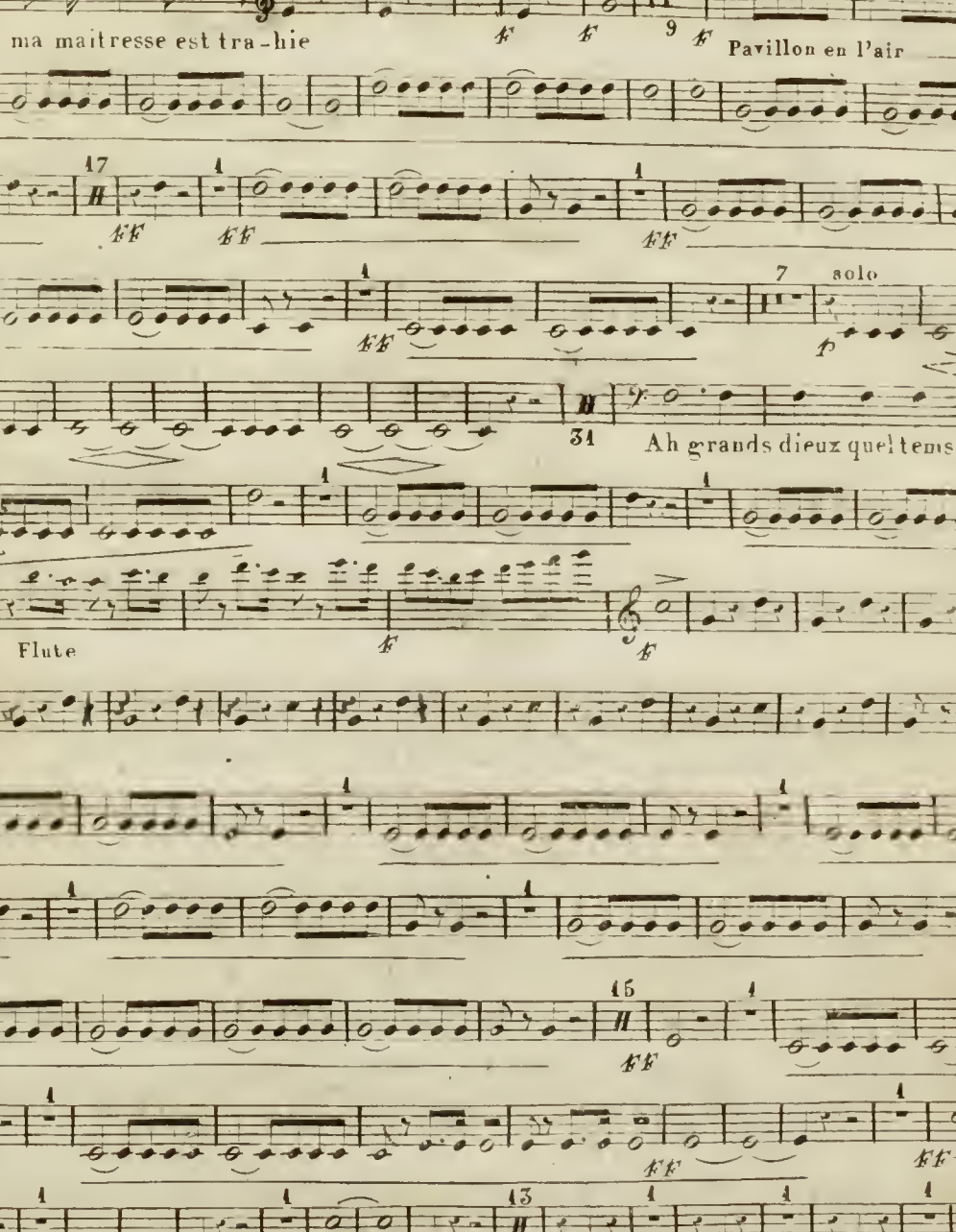
f



Comme j'en ferais un fanal

En UT.

All^o Spirito.

N^o 44. En T^l.
All^o Spirito. 
27 Ah si j'avais un fa-nal ah si j'avais un fa-nal ô ciel ô
ciel ma maitresse est tra-hie Pavillon en l'air
17
7 solo
31 Ah grands dieux quel tems quel ton-
nerre
35
Flute
15
En LA. Plus animé
22 46 cres

TROMPETTE 2^e

9

6 7

rinf

a sauver Elodie

15

gagne la partie

N^o 12 Tacet.

N^o 13.

All^o Spirito.

En UT. Tiens tiens voici toute la troupe

14

24 2

N^o 14.

ALLEGRO.

En UT. Ô Dieu! Roger, Marceline c'est lui je mourrai dans ses bras

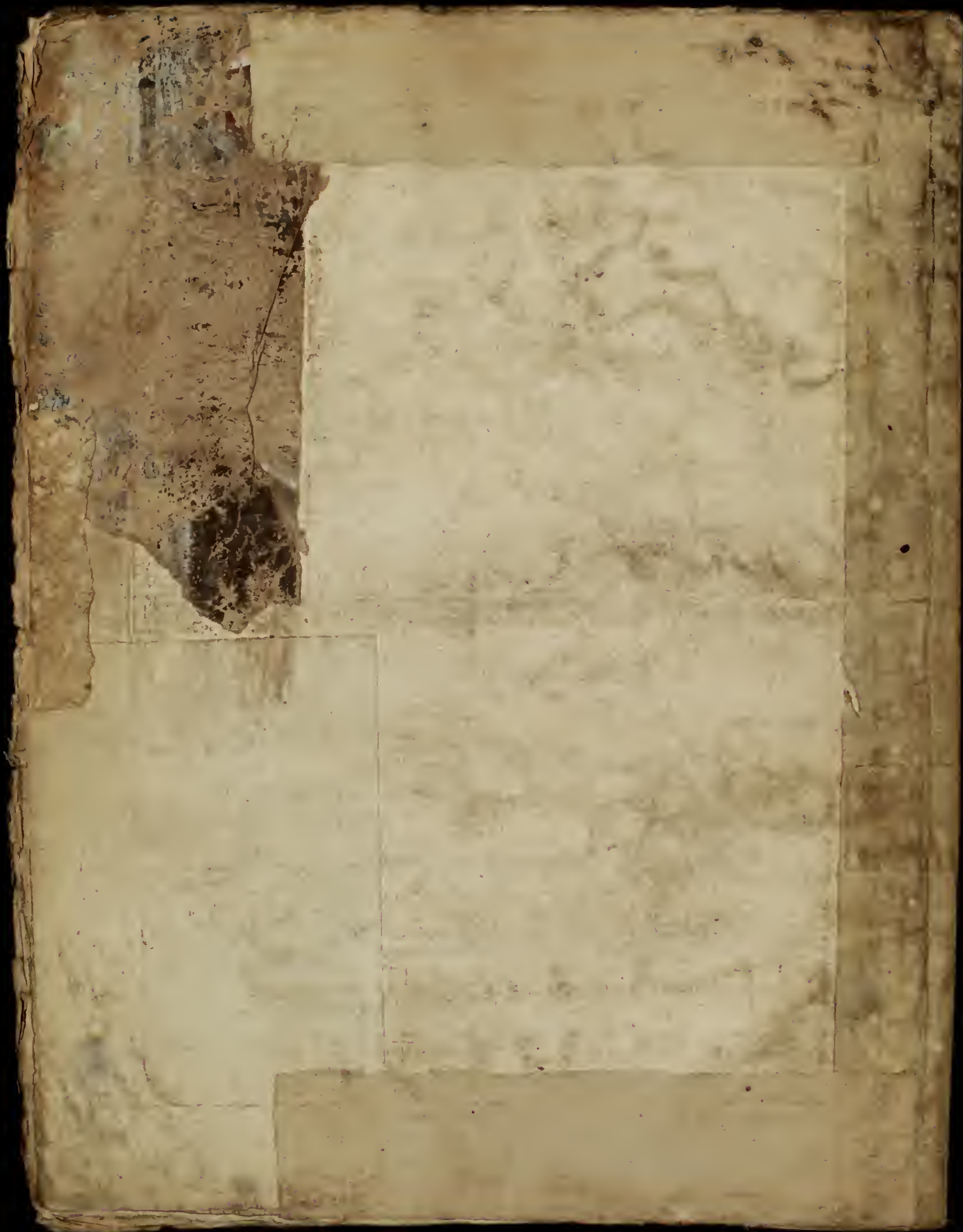
Cantabile

9 2

Allegro

8

7 6



Simballet

P. Solitaire.

OUVERTURE
DU
SOLITAIRE.

Andante.

6 2.

24 2

94 1^{re} Violon.

83 1^{re} Violon Basson

Clar: Flute

7 8 9 10 11 12 13 14 15 16 17 18 19 20

cres cres rinf cres poco a poco

3

N° 1, 2, 3, 4, 5, et 6. Tacet. de suite le N° 7.

318. M. G.

TIMBALLE.

3

Nº 7.

FINALE.
EN UT.

Allegretto.

Largo

4^e Tempo. Chœur.

47 23 13

Elodie Entou-

rons entourons l'autel entou-rons entourons l'autel je vous implo-re ô juste

1 2 3 4 5 6 8 Elodie le Solitaire 1 2

ciel remercie inno - cente

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

cres poco

All^o agitato.

Fin du 4^e Acte.

2^e ACTE.

Nº 8.

All^o Marciale.

En UT.

Cor

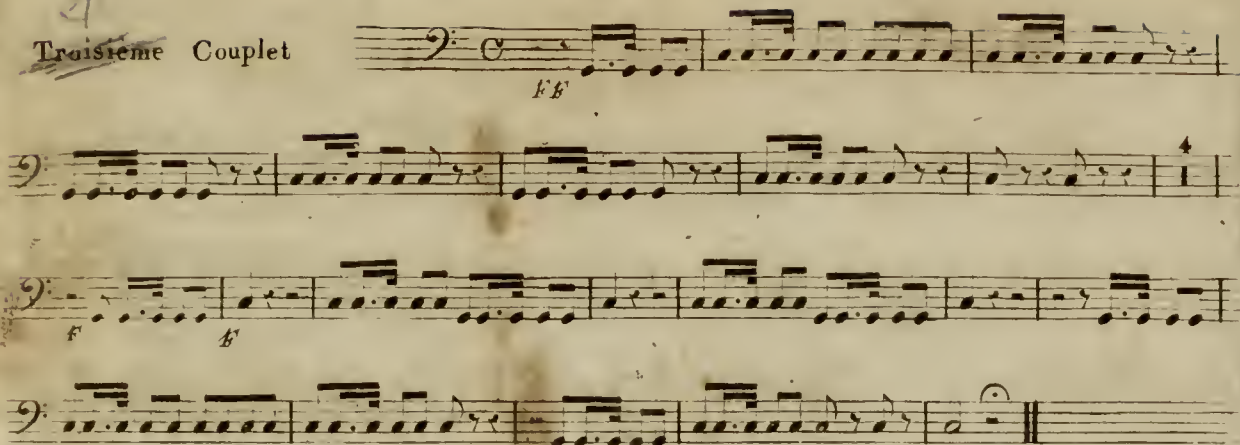
Et que le diable emporte les poltrons

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

348. M. G.

TIMBALLES

Troisième Couplet

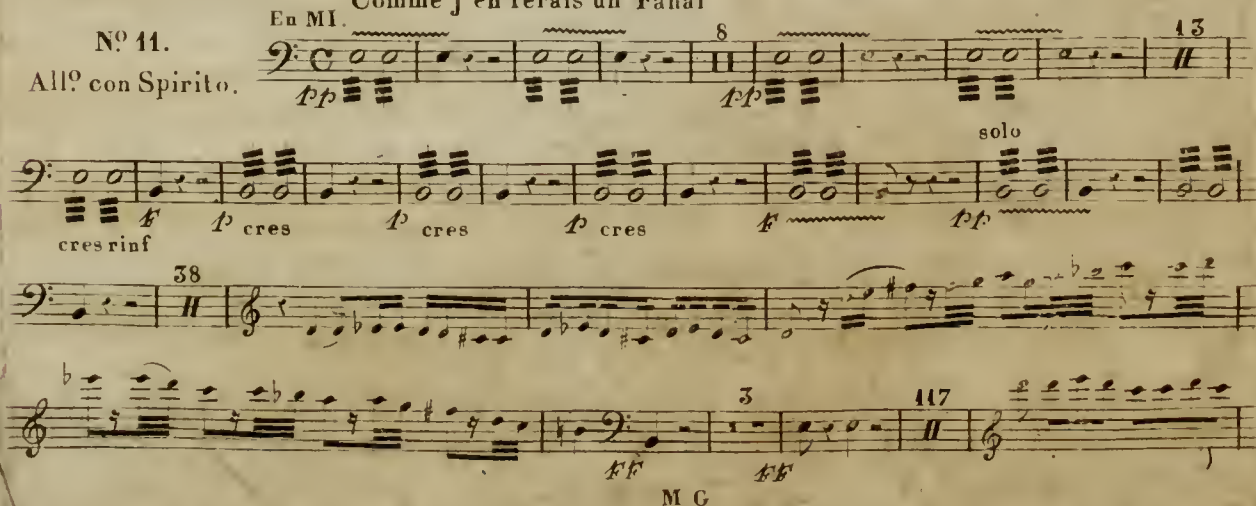


N° 9. En RE Votre argent est gagné Monseigneur allons
All^o con Spirito.



doux plai-sir Comme j'en ferais un Fanal

N° 11.
All^o con Spirito.



348 M. G.

en tre

ne m